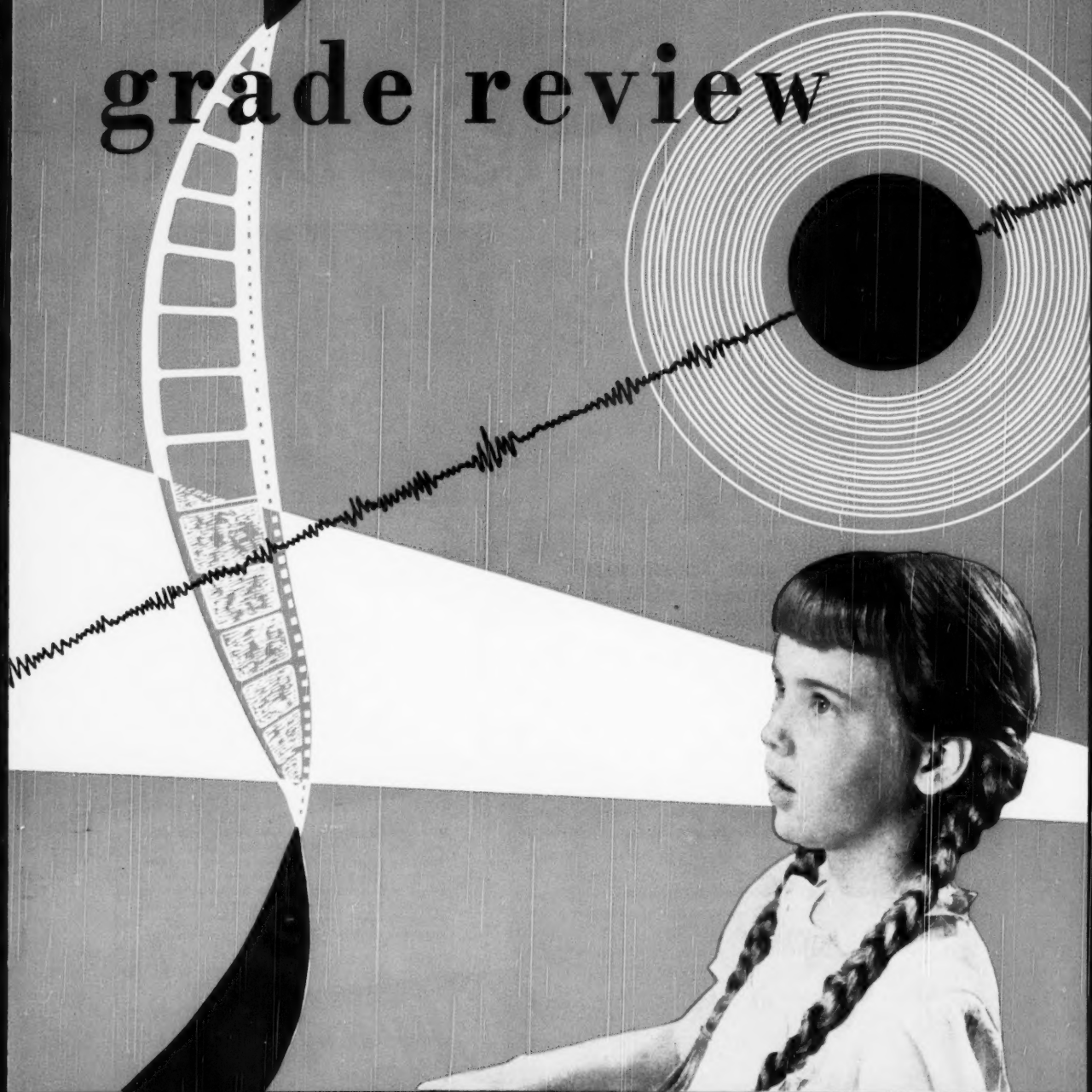


the  
See & Hear

# primary grade review



SEE & HEAR MAGAZINE • ISSUE 4 • VOLUME 5  
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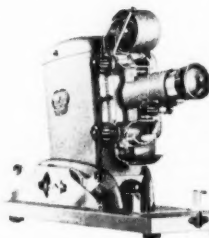
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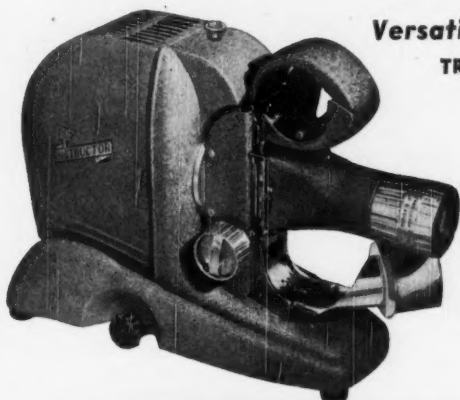
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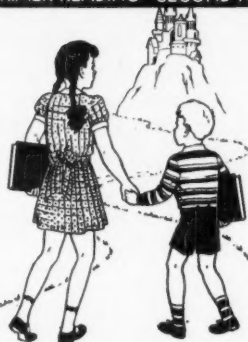
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MATERIALS LISTED IN THIS ISSUE

## NEW HORIZONS - II

### A STATEMENT OF PROGRESS

THIS PRIMARY GRADE REVIEW issue of SEE & HEAR is the third in the new series of special reports promised by this magazine since the regular Fall Inventory of Materials published in September. It follows the trail-blazing Health & Welfare issue of October and the equally successful Sports & Physical Education number published in November.

Like to know how we're doing? Well, a single organization purchased 1,000 copies of our Physical Education book within 24 hours of first publication; the chairman of the National Audio-Visual Committee of the American Association of Health, Physical Education and Recreation (NEA) requested 120 copies for professional friends; thousands of pieces of publicity and enthusiastic recommendations are in the mails to high school and college physical education leaders throughout the nation. All this in addition to an ever-increasing subscriber family. Principals, for example, now realize that a single subscription to SEE & HEAR buys a complete reference library which can be distributed month by month to the school departments benefited by each special report.

All this is truly widening New HORIZONS for the audio-visual medium. It is worth noting that the single order of 1,000 copies noted above is *one-third of the entire circulation of one of our contemporaries*; is more than the entire religious circulation claimed by another!

The editorial response by authorities in each field has been equally tremendous. To this end we must apologize to numerous curriculum experts in the primary field whose articles are being carried over into a second installment section of this

issue to be published in the spring months.

What's ahead? The first Mid-Century Report on the Progress of Audio-Visual Education comes out in mid-January; leaders like Alexander J. Stoddard, Los Angeles' famed Superintendent of Schools; Nikolaus Engelhardt, noted curriculum expert from New York City; and many others have written especially for this issue. Budget reports, a nationwide summary of progress and problems, and a "Principal's Guide to Audio-Visual Utilization" will round out the Mid-Century Report.

We conclude this summary with the pertinent observation that SEE & HEAR has already printed more school articles and useful guides to available materials than all other audio-visual journals combined. The schools are a big and literally unopened market, in the classroom sense, and we intend to serve their interests exclusively in this publication. Only in this way can we keep faith with our readers and with those producers and manufacturers who realize that an undivided editorial program is the only sure path to real marketing success. —OHC

### See & Hear Magazine

812 N. Dearborn St., Chicago 10

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## So Children May Learn

THE SEE & HEAR EDITORIAL

**W**HO IS THE CHILD in the kindergarten who speaks well, distinctly, and with purpose? Who is that child in the first grade who quickly grasps the meaning of word symbols? Who are the children in the second grade who draw those fascinating pictures of community helpers and describe them in such a vivid, enthusiastic manner? And, who are the children in the third grade who begin to write their ideas with facility, with understanding, and with great interest?

It matters not what form of expression we describe, children do not express themselves creatively through some magical inner force. While this occasionally may be the case, the usual child, well-adjusted, normal in his growth development and intellectual ability, is able to find means of expression largely in terms of his backgrounds of experience, in terms of his breadth and variety of experience. Psychologists tell us that creative ability is not so much a matter of genius as it is something which springs from a deep reservoir of experience with things, with people, and places.

How do our smallest learners—kindergarten and primary-grade children—gain these wide backgrounds of experience? True, the child who comes from a home environment of books, interested parents and travel opportunity may have a head start toward such an advantage.

Today, those who are responsible for the wise organization of kindergarten and primary-grade learning environments are not willing to leave things to the chance of home environment, but instead, carefully organize learning experiences and learning opportunities which will allow every child the opportunity of experiencing widely, so that his chances for creative expression may be guaranteed him to an extent not thought possible years ago.

But just how can this be done? First, let's examine how the young child *does* learn! How does the child who begins his formal school experience learn about his environment? As he comes to school, he looks about him. He observes

the objects of nature. He unconsciously listens to the environmental sounds which identify the objects in nature. He hears the rush and clang of traffic. He observes the motor vehicles, the buses and the trucks. Walking through the park, he observes the trees, the crown of leaves, the small flowers, the leaves of grass. He listens to the rush of the wind through the branches and the song of the bird who nests among them. As he meets his friends, he observes their clothes, their facial expressions, their mannerisms and attitudes; and at the same time, he associates all of these with their voices and their conversation. He learns in the way which nature intended—through the ear and through the eye—the natural avenue for becoming aware of his environment.

And now let's follow him into the classroom. In yesteryear his classroom may have been a bare environment of seats screwed to the floor, of blackboards methodically covered with symbols, of bare curtained windows. In this environment which violated most of the laws of natural learning, he was expected to find out about the world about him, a world which was virtually shut away from his intensely curious mind, giving him little opportunity to see it, to listen to it, to understand it.

But today, forward-looking teachers and administrators have sought to imitate the natural way of learning—learning through the avenues of the eye and ear. In the classrooms of the kindergarten and primary level, there have now been evolved ways of bringing the world about him to the attention of a young learner. Through excursions into the community, through opportunities for bringing specimens of that field-trip

experience into the classroom, a beginning was made. Through well-illustrated books, through vividly colored pictures and designs, the walls of these classrooms have become transformed into interesting things. But beyond this—those things which administrators and teachers feel are important in the world outside, nature, community helpers, textile processes, are capable of being brought into these primary classrooms from any portion of this world environment through the miraculous medium of filmstrip and film so the child may see—hear, and learn for himself!

Fortunate today indeed is the child who enters the learning environment which is complete with learning tools—the sound motion-picture film, the slide and filmstrip, the radio and transcriptions—all communicating ideas which become his "deep well of information" from which will spring the child's individual, creative expression. From these deep wells of background experiences, the child today has something about which to express himself. He now has experiences about which to draw, ideas to express through creative dramatics, backgrounds of experience which bring meaning to the printed word—to oral and written communication.

In order to suggest a selected series of audiovisual materials, which today are available to any kindergarten and primary-grade child, the following list of films and filmstrips are included. Here is the hope for an intriguing, better, fascinating, more efficient school environment which will make the world understandable and exciting to our youngest learners—the kindergarten and primary children.

—W. A. WITTICH



## BEHIND THE SCREEN

### **Rural Health Film Program Brings a Sharp Increase in Projector Sales in Wisconsin Experimental Program**

♦ "So successful has been the co-operation of school and community in using and recognizing the place of films in the field of health education in Rock County, Wisc., that 12 out of 24 one-room rural schools, participating in a county-wide experiment, have purchased their own 16mm sound projectors," William Dewey, supervisor of visual aids, Wisconsin State Board of Health, announced recently.

Through the cooperation of Donald Upson, county school superintendent, the program was set up for use of sound films in health education in one-room rural schools. This year 24 new schools in another district of the same county are experimenting with projection equipment in health education. Mr. Dewey looks forward optimistically to seeing the purchase and use of more projectors in the county.

### **Racine School Teachers Register for 1950 Audio-Visual Workshops**

♦ An audio-visual workshop for teachers, sponsored by Racine Public Schools, will be held evenings in Racine, Wisc., in the fall of 1950. The workshop will consist of 16 two-hour meetings and will count for two semester hours of college work toward summer school requirements. Objectives of the course will be to give teachers an understanding of the scope of the audio-visual field and an appreciation of its possibilities in improving teaching and learning; to teach the most effective methods of using audio-visual materials; to acquaint teachers with sources of materials and to develop standards of evaluating teaching aids, and to teach the operation of several types of projection equipment.

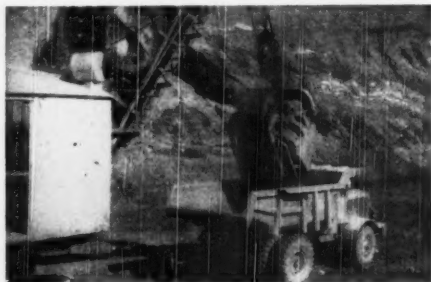
Already in progress at the Racine School of Vocational and Adult Education is an audio-visual In-Service Training Course for teachers. Objectives of this course are to secure a better knowledge of sources and types of audio-visual equipment and materials with emphasis on effective

methods of use in the teaching process.

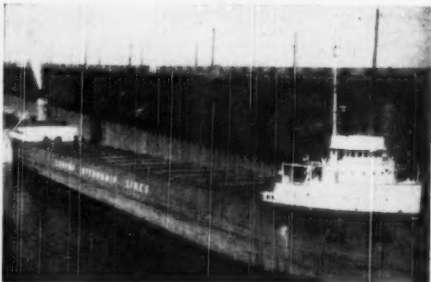
### **"The Quiet One" Soon Due in 16mm!**

♦ Athena Films, Inc. announces that it will soon release for 16mm projection the 67-minute, prize-winning documentary film, *The Quiet One*. Produced by Film Documents, Inc., this film about the emotional disturbance of an unloved child was filmed in the streets and homes of Harlem and at the Wiltwyck School, a correction institution for problem children. It pictures a little Negro boy as he drifts into delinquency because he is neglected and rejected by his parents and forced to live in an atmosphere of hate with an unsympathetic grandmother. At Wiltwyck he is nursed back to mental health under the guidance of trained psychiatrists.

An authentic portrayal of modern psychiatric methods, *The Quiet One* is endorsed by the Group for the Advancement of Psychiatry. It was chosen "best picture of the year" by the New York Newspaper Guild and acclaimed as outstanding film at the Edinburgh Film Festival.



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"IRON ORE MINING" explores the source and handling of this most essential metal, in a manner that leaves a lasting impression and true knowledge of an important industry. Animated maps show the principle sources of iron ore, featuring the famous open pit mines in the Lake Superior region. Actual scenes show and explain the unique mining operations — clearing away top soil with huge draglines, mammoth power shovels scooping tons of ore in one bite and loading into trucks — moving conveyors lifting the ore to rail cars — taking of ore samples — shipping to Lake Superior docks and dramatic loading into huge ore boats. These boats are then shown passing thru the great "Soo Locks" on their way to the Blast Furnaces and Steel Mills in the Great Lakes region. This film is also an excellent study in transportation methods and should be included in every film library.

Preview Prints sent to those interested in film purchase—write for Catalog!

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★ THE FIRST TWO MONTHS of 1950 will see three important audio-visual education conferences in widely scattered sections of the nation. They are an Audio-Visual Conference on the Bradley University campus, Peoria, Ill., January 10; the Annual Conference of the California Audio-Visual Education Association in San Francisco, January 13 and 14; and the annual section meetings of the Department of Audio-Visual Instruction, N.E.A., to be held in Atlantic City, N. J., during the A.A.S.A. Conference in February.

#### **Bradley's Audio-Visual Conference Features State Leadership Panel**

◆ The Bradley University conference will take place in Bradley Hall Auditorium and Dr. E. Van Allen, director of the University's Audio-Visual Center, will be chairman. Major speakers will include Dr. Van Allen; Miss Bertha Landers, head of the Audio-Visual Department of the Peoria Public Library; Lewis V. Peterson, director of Visual Aids Service, University of Illinois; Dr. John H. Harris, assistant superintendent of Peoria Public Schools; S. E. Alkire, director, audio-visual education, State of Illinois; Dr. Wilfred Harris, professor of education at Bradley; and O. D. Maddox, community relations representative of the Caterpillar Tractor Company.

#### **California's A-V Directors Meet With School Supervisors Jan. 13-14**

◆ The California association's meeting will coincide with the winter meeting of the Bay Area Section of the California School Supervisors Association in a joint program. The first morning of the conference, at the High School of Commerce, will include a discussion of "The Technique of Over-All Staff Planning for Improvement of Instruction." Dr. Jay Conner will preside. Afternoon workshops will include a series of planning sessions in various instructional areas and a discussion of the selection and utilization of appropriate audio-visual instructional materials. Dr. Herbert C. Clish will be principal speaker at a banquet at the Hotel Whitcomb, that evening. The second day will consist of classroom demonstrations and discussions including demonstration of the use of a standard school broadcast. Conference headquarters will be at the Hotel Whitcomb.

## **Sight and Sound of the News**

NOTES AND COMMENT ON PERSONALITIES AND EVENTS



GEORGIA'S DR. RACHEL SUTTON

... her challenging statement on the responsibility of elementary principals appears on page 11 of this issue.

#### **Broad Program of Administrative Topics to Be Discussed at DAVI**

◆ D.A.V.I. meetings in February will cover administrative problems in organization and maintenance of audio-visual education services in schools, teacher education and intra-college audio-visual education service problems, and a review of significant new materials and developments in the field of audio-visual education. The New Jersey Visual Education Association will be hosts at the meetings.

Newly-elected officers of the D.A.V.I. are Francis W. Noel, president; James W. Brown, first vice-president; Lelia Trolinger, second vice-president; and delegates at large Leslie Frye, Irene F. Cipher and Winifred Crawford.

#### **Second Annual College Conference to Be Held at Stephens College**

◆ Plans are now being made for the second audio-visual conference on "The Effective Utilization of Audio-Visual Materials in College Teaching," at Stephens College, Columbia, Mo. in 1950. Additions will be made to last year's invitation list and institutions invited will be asked to send two representatives: a specialist in

audio-visual materials and a representative of the instructional program.

Representatives of more than 30 colleges are expected to attend the Stephens' conference, according to latest word received from Dr. Robert deKieffer at press time.

#### **Encyclopaedia Britannica Observes 20th Anniversary in Holiday Mood**

◆ Encyclopaedia Britannica Films, producers of educational sound motion pictures, celebrated its 20th anniversary December 16. Since it was founded in the fall of 1929, the company has increased its library of 16mm films for classroom use to more than 320 different subjects. Covering the curriculum from kindergarten to college, EBF has subjects relating to primary science, chemistry, physics, human and animal biology, health and hygiene, social studies, history, arithmetic, athletics, home economics, arts and crafts, music, teacher training and child development, in its film library.

Three men launched ERPI films two decades ago. When ERPI films became a part of EBF, so did these three. They have supervised production of every sound film in the EBF library. Dr. V. C. Arnsperger, executive vice-president of EBF, was appointed to ERPI in the fall of 1929 to do research in development of standards of production for classroom films. Dr. Melvin Brodshaug, vice-president in charge of product development for EBF, and James A. Brill, vice-president in charge of creative design for EBF, joined ERPI shortly after Dr. Arnsperger and, together, the trio pioneered the production of educational films.

#### **Iowa State Holds First Television License Among Educational Groups**

◆ Iowa State College, Ames, Iowa, terms itself the first educational institution in the United States to obtain a television permit. The college station will operate on its own chan-

## Sight & Sound:

(CONTINUED FROM PRECEDING PAGE)  
nel and supplement its existing AM and FM facilities. Iowa State has a five-kilowatt transmitter, film camera, 16mm projectors, slide projectors and other equipment associated with the television of real or film subjects.

### See & Hear's Editor Gives Class Demonstration to 5,000 Teachers

♦ Dr. Walter A. Wittich, director of the Bureau of Visual Instruction, University of Wisconsin, and editor of SEE & HEAR, last month gave a demonstration of classroom teaching with audio-visual aids before an audience of 5,000 teachers attending the annual convention of the New Jersey Education Association in Atlantic City.

Dr. Wittich's presentation was one of the highlights of the main program of the general session. The program was sponsored by the New Jersey Visual Education Association, an affiliate of the N.J.E.A. and the Department of Audio-Visual Instruction of the National Education Association.

The demonstration emphasized classroom teaching with audio-visual aids so that the classroom teacher might see the correct method of use of such teaching aids. A sixth-grade class was assembled on the stage of the Grand Ballroom of Convention Hall for purposes of the demonstration. Many forms of audio-visual aids were used to introduce the subject to the pupils. Then the motion picture, *Sahara*, produced by United World Films, was shown the class, after which a class discussion of the film was held. The demonstration

was enthusiastically received by the teacher audience.

Membership of the New Jersey visual-aid association reached an all-time high of 8,680 this year. Newly elected officers in the organization are Mrs. Margaret J. Burt, principal of Central School, Glen Rock, N.J., president; Lyola C. Pedrick of Camden High School, Camden, N.J., southern vice-president; Dr. Arnold W. Reitze, principal of P.S. 12, Jersey City, northern vice-president; and Mrs. Jean Parnes Medes of Burnett Street School, Newark, N.J., secretary. Dr. Reitze will continue as editor of VISUAL NEWS, the N.J.V.E.A. publication.

### Illinois Audio-Visual Directors Form Association, Elect Officers

♦ A meeting of Illinois audio-visual directors, sponsored by the office of the Superintendent of Public Instruction, was held on November 30 and December 1 in the Centennial Building, Springfield, Illinois. Discussions centered on the role of the audio-visual director in curriculum development.

Part of the meeting was spent in the discussion of the formation of an Association of Audio-Visual Directors in Illinois. It was decided by the group to elect officers for this year, whose duties it would be to conduct organizational plans. James P. Fitzwater, Chicago Public Schools, was elected president. Alvin B. Roberts, Western Illinois State College, was chosen as vice-president, and S. E. Alkire, office of the Superintendent of Public Instruction, was elected executive secretary.

Mr. Fitzwater appointed a program committee consisting of Donald

A. Ingli, chairman, F. W. Nevasad, E. J. Bambrick, Blanche Quigley, and L. V. Peterson, to plan for a spring meeting. A constitution committee composed of A. B. Roberts, chairman; John H. Griffith, Charles J. Moore, T. H. Boardman, and Mrs. Violet Auwarter, was also appointed to study suggestions concerning policies, membership, meetings, etc., and to present these at the next meeting for action.

### New Coronet "Dental Health" Film for Classroom Use Receives Seal of the American Dental Association

♦ Coronet Instructional Films' recent production, *Dental Health—How and Why*, has been awarded the seal of approval of the American Dental Association. The 10-minute, color or black and white film brings to the screen a timely report on such vital subjects as diet and its relation to the growth and decay of teeth, new sodium fluoride applications and brushing and cleaning methods.

Producers were ably assisted in production by such authorities as Dr. Maury Massler of the College of Dentistry, University of Illinois, and Dr. John C. Bergmann, chief of the Division of Dental Hygiene, Chicago Department of Health. The final script and footage were reviewed and approved by the American Dental Association's Council on Dental Health. Prints may be purchased from Coronet Instructional Films, 65 E. South Water St., Chicago 1, Ill. and are available for temporary use from principal film rental libraries. Some dental associations and individual dentists are reported planning to donate prints to their local schools.

BELOW: DR. WALTER A. WITTICH (left) presents classroom audio-visual demonstration to 5,000 teachers and administrators attending New Jersey Education Assn. session. (Photo by Harold Hainfeld). See & Hear's editor used many forms of audio-visual aids to develop subject matter for the class.



BELOW: SCHOOL OFFICIALS APPROVE "DENTAL HEALTH" (l. to r.) A. H. Pritzlaff, Health & Physical Education Director, Chicago Schools; Ellsworth C. Dent, Coronet's Director of Distribution; Dr. I. Roy Blayney, University of Chicago; and Dr. Charles W. Freeman, Dean, Northwestern University Dental School.



# The Elementary Principal's Responsibility for an Audio-Visual Program

by Rachel Sibley Sutton

Professor of Education, University of Georgia, College of Education

**T**HE TIME IS PAST when an elementary school limits its instructional materials to books. *Emphasis on the experience curriculum, adaptation of instruction to the individual, and the adjustment of the child within his culture, have forced the elementary school to search for and examine critically many media for learning.* The experience curriculum employs all teaching methods and techniques in vital creative combinations. The contribution of one method is situational, depending upon the time, place, teacher and pupil, all persons concerned with it, their attitudes and backgrounds. *The learning process is greatly facilitated by the use of a variety of visual and objective aids.*

The library of an elementary school is considered inadequate if it houses only books; if it has no place for pictures, films, film strips, slides, recordings, and many samples of children's work. The library in the modern elementary school has annexed a materials bureau that contains audio-visual aids such as slides, filmstrips, motion pictures, flat pictures, projectors, stereopticons, records, radios, and magnetic recorders. In addition there are scientific exhibits, models of airplanes, habitats, towns, buildings, costumes, mounted animals, flower and rock collections, and other recordings of the schools' activities.

The principal of the elementary school has a three-fold responsibility in the audio-visual program: 1) *the collection of instructional materials*, 2) *the organization of the materials*, and 3) *use of the materials*. The manner in which he discharges this responsibility reflects his understanding of the child and the curriculum, as well as his energy, initiative and administrative ability.

## THREE BASIC STEPS FOR AUDIO-VISUAL SERVICE

The principal's responsibility of collection is continuous whether he starts from the beginning or has an established department of audio-visual aids. The modern curriculum is a live, dynamic, vital succession of experiences unpredictable in detail. Mechanically organized courses of study have proven inadequate, and frozen collections of book and non-book materials are inadequate to meet the needs of today's elementary school.

A common complaint of teachers is that the audio-visual aids, particularly films and film strips, used in their schools are unrelated to classroom activities. The time given to a film is largely wasted and results in little more than a major interruption in the day's program. Another complaint is that the selection of

instructional aids is too narrow. A limited number of subjects has been used and the types of audio-visual aids restricted. A third complaint is that the contributions children can make to the audio-visual collection have been ignored. Materials created in the classroom, books, pictures, buildings, costumes, films, and recordings should be encouraged and given a special place in the school's storehouse of learning aids.

## OTHER USEFUL SUGGESTIONS TO AID PRINCIPALS

The principal should encourage teachers to spend time during the planning week before school opens and at other specified times during the year in an appraisal of aids owned by the school. A committee of teachers and parents may be appointed to preview newer films. The entire staff should be encouraged to make recommendations to this committee for the purchase of audio-visual aids.

The principal should make available to teachers catalogues from audio-visual libraries in various state departments and universities, and lists of free and inexpensive materials from industrial and commercial firms. The principal should be familiar with the research on the use of instructional aids.

Each teacher should understand the operation of machines owned by the school and should have developed skill in handling them, such as projectors, wire recorders, public address systems, and record players. Many teacher education institutions give instruction in service courses to enable their graduates to develop the necessary skills. It is the principal's responsibility, however, to ascertain if the teachers possess the skills and to see that they have an opportunity to develop them. The projector that stays in the principal's office has little value to the school, and the principal who is afraid to trust the equipment to the teachers restricts its use.

## PHYSICAL FACILITIES SHOULD BE ADEQUATE

It is the principal's responsibility to see that the audio-visual materials are organized and made easily available to teachers through a satisfactory cataloging and distributing service. Older children in a school have assumed some responsibility for distribution and operation under the guidance of the central office. A suitable place for using and storing the equipment should be provided.

The principal may become a member of a community film committee to procure better films for children shown at local theaters. Special community groups may look to the principal for help in a wider use of audio-

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visual materials. Films on child development are aids to discussion in parent groups.

The audio-visual program does not grow from a mere abundance of material, just as the curriculum of a school does not grow from the stone and steel in its

structure. The principal and teachers through the arrangements of bulletin boards, blackboards, discovery tables, museums, collection shelves, through field trips, pictures, slides, books, films, and recordings may foster for each child a growth climate in the classroom.

## Can We Afford Audio-Visuals?

HERE IS A PLAN TO HELP YOU INITIATE A PROGRAM IN YOUR SCHOOL SYSTEM

by R. E. Turley, Audio-Visual Director, McKees Rocks, Pennsylvania

**"F**INANCIAL LIMITATIONS will not permit the installation of an audio-visual program which entails the expenditure of very substantial sums of money." With this ultimatum many schoolmen dismiss one of the greatest opportunities that science has made available to implement the educational growth of boys and girls. The problem is not whether we can afford to embark on such a venture but rather whether we can afford not to utilize facilities which add measurably to educational achievement.

It is our purpose to set forth in this article a plan by which an audio-visual program may be inaugurated regardless of the financial status of the district.

### Select a Leader for Your Committee

I. Select from your teaching force that individual who has shown interest in the field or who possesses those characteristics of leadership which will enable him to chair a committee charged with the responsibility of outlining a method of procedure. It is suggested that the committee represent all fields and grade-levels of the curriculum.

### Survey Available Audio-Visual Materials

II. Have the committee survey the system tabulating all equipment possessed by the schools and noting carefully the levels at which it can be utilized. This survey may include maps, charts, globes, still pictures, photographs, recordings, microscopes, hand lenses, etc. The material already at your disposal will be a revelation.

We have found that teachers frequently defeat their own purpose by failing to use available materials. We are prone to criticize the administration for not buying new equipment while that which has been acquired accumulates dust in obscure cupboards and cloakrooms.

### List the Minimum Essentials Required

III. Prepare a list of minimum essentials for the introduction of a program. One new projector may be your goal for the first school year. By providing one room for the projection of pictures, the program can be arranged to give all classes an opportunity to schedule its use. If a special room can not be arranged, it is quite feasible to provide dark shades for most rooms and to move any small projector to the desired classroom. After the minimum essentials have been determined, a long-range program should be established with definite goals set to be reached at specific periods.

### Make a Plan to Secure These Needs

IV. Formulate a plan to secure equipment and stimulate initiative to uncover new avenues to help realize your objective. Many schools have raised funds by presenting plays, by selling needed articles in the school and community, or by securing the cooperation of the P.-T. A. in the venture. Local civic organizations may also be interested in the provision of equipment. Sell them on the idea by demonstrating its advantages in cooperation with any projection-equipment company.

### Select the Appropriate Type of Equipment

V. Select equipment only after many types have been demonstrated. Secure the advice of some respected authority in the field, visit other systems whose programs are functioning successfully, and finally, weigh carefully the type suitable for your requirements. A large expenditure does not guarantee successful performance nor does a small investment eliminate the possibility of complete satisfaction.

### Provide for In-Service Training of Staff

VI. Formulate a thoughtfully worked-out plan to familiarize the instructional staff with the materials available and the techniques necessary to realize the greatest educational benefit from their use. Literature which describes the content of films and tabulates

See and Hear





grade placement is the first step, provided, of course, that the entire staff is sold on the value of the program.

Instructional films depicting the progressive steps in utilizing films in the classroom should constitute your first booking. Such subjects may be obtained from the full list of educational film producers frequently listed in the materials source pages of SEE & HEAR. Acquire their catalogs and build a reference card file from such sources in alphabetical order, ranging through Academy Films, Bray, Brandon Films, Bailey, Barr, Coronet Instructional Films, Encyclopaedia Britannica Films, the Jam Handy Organization, International Film Bureau, Films of the Nations, British Information Services, Society for Visual Education, Inc., through to Young America Films. Many more should be listed, of course, and a careful card file will help avoid any oversight among either 16mm film or filmstrip producers.

Thus you begin to prepare for classroom utilization. Emphasize the necessity for careful preparation, showing, and followup. The purpose of the entire program may be defeated if the teacher objective is merely entertainment. A simple mimeographed requisition form may be filled out and submitted to the director of the program, who will schedule the films on or near the desired dates. Upon receipt of booking confirmations, his schedule for the entire school can be set up and each instructor notified by means of a mimeographed form listing the specific play-dates. It is highly desirable that some form of film evaluation be required with the use

of each new film. This eliminates rescheduling materials of questionable value.

#### These Are Other Sources of Materials

VII. Have the committee secure information as to the sources of free educational films. Educational films are available from General Electric, General Motors, Westinghouse Electric, Bureau of Mines, Modern Talking Pictures, Association Films, Department of Interior, and the extension divisions of colleges and universities, to mention a very few. Secure catalogues and make them available to all members of the staff. There are also several guides to films, free and rental, being published, which you may wish to consult.

#### Balance Your Demands to Your Program

VIII. Be careful that the number of films requested for use in any given field does not exceed the bounds of common sense. It may be wise to allocate the number of bookings per staff member until the effectiveness of the procedure has been evaluated.

Of course, these suggestions will not solve all the problems encountered in the establishment of an audio-visual program, but it is hoped that they may help simplify what often seems to be a complex problem. Can we afford it? A defeatist attitude will not serve to surmount obstacles. Teachers whose hearts are wrapped up in the interests of boys and girls can't afford not to afford it. *They will find ways and means.* ●

## Learning to Read Through Films

by Herbert T. Olander, School of Education, University of Pittsburgh

A TEACHER IS SELDOM MORE GRATIFIED with the progress of young learners than in the first, second, and third grades. Particularly in the first grade does the evidence of learned information really make itself evident in everything that the children say, do and accomplish. Thus it is so important when introducing young learners to the world about them that they have the advantage of a room learning environment which really lives, which gives them an opportunity to examine, to observe, and to grasp the meaning of things they are investigating through first-hand experiencing.

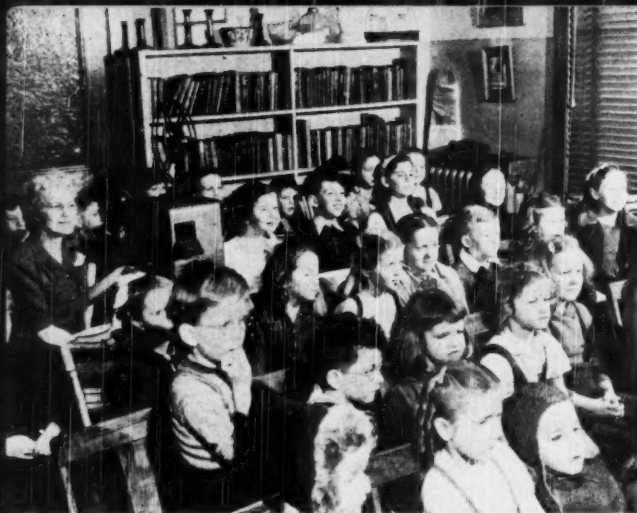
This experiencing may take place in the classroom through a variety of materials which are provided for them: good picture books, models, sandtables, toys, opportunities for dramatic play, and even beyond that, the opportunity to get outside the classroom and investigate the community, to visit the homes of friends in the same class, to walk down main street and stop in at the grocery store, the florist's, the filling station; to inquire at the police station, post office; to ask the milk man on his route where he has come from and where he is going.

All these lead up to one thing. Let's take, for example, the simple sentence, "The horse walked down the street." A child must be able to draw upon imagery

associated with horse, down, and street. In short, unless he knows of things that are four-footed, large, that whinny, and are capable of pulling a four-wheeled milk wagon, and can associate this animal with this work,

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there is little chance that the true imagery which the word "horse" should conjure up, will be the same imagery in the mind of the teacher as in the mind of the pupil.

Hence it is with "down" and "street" and most other vocabulary items which the learner is first going to distinguish as a working part of his oral vocabulary and later as a functioning part of his reading experience.

In combining all the elements of a rich learning experience, what will we want in this classroom? We mentioned a few—books, bulletin-board displays, sand-tables, models, good toys—toys which find likenesses in everyday life, wagons, automobiles, airplanes, boats, building blocks, but beyond this, what about the motion picture film, filmstrips and, of course, the opportunity to get out into the community through field trips?

#### THE SCREEN CAN ENRICH OUR ENVIRONMENT

With the present emphasis upon meaning in the teaching of reading—meaning which is drawn from rich background experiences, more attention is being given today to the materials of instruction, to the building of a rich environment for learning.

Audio-visual material can be instrumental in encouraging pupils to read with comprehension, providing these materials reveal to him experiences in the topic or subject matter which is later dealt with as simple stories in the pre-primer, the primer or the first reader. One of the most effective ways of bringing this world of environmental experiences into the primary classroom is through the motion picture film.

#### TIME IS JUST ONE LEARNING HANDICAP

Picture yourself in the place of a first grader who is now just beginning to acquire experiences which are related to colonial children. What are some of his handicaps? He must overcome time, must he not? He lives today and for today and what happened 150 years ago has no meaning to him, nor has the term, "150 years ago." He knows nothing about the costumes, the habits, the attitudes of children toward their parents, about their responsibilities around the house except

through the magic of the motion picture film, *Colonial Children*<sup>1</sup>, for example.

#### RECAPTURING THE PAST WITH TRUE REALISM

Let's ask ourselves what new experiences in learning are made available to the children so that as they begin to read simple stories about these experiences, meaning will be accomplished. Consider then the film, *Colonial Children*, which depicts in authentic setting, a self-sufficient home in colonial times, a home in the wilderness, yet complete with furnishings, clothing, the means by which a living might be wrested from the wilderness environment. The children of today can hear the children of yesterday talk, act, perform their household responsibilities, and watch their attitude toward their parents. After the children see such a film, then let's ask ourselves, "Are we now in a better position to talk about life in that time, or better yet, to read meaningfully the stories which relate to that time in our country's past?"

#### SPACE IS NO DETERRENT TO OUR TEACHERS

Now, let's consider another problem, that of attempting to understand people who live far away. Here we encounter the problem of distance. What experience have primary-grade children with distance? They know only of their own environment, their own homes, their own community, possibly their own state if they have had the opportunity to go on trips. But, suddenly to whisk them 2,000 miles away—this is asking too much. And what can we do about it? We could use a film such as *Heidi*<sup>2</sup>. Through *Heidi*, the youngster of today has an opportunity actually to be with this little Swiss girl who suddenly finds herself the unwanted guest of her rather unfeeling grandfather. The opportunity to live her experience as she keeps goats, works the garden, and lives among the scenic alps, develops relationships with villagers and finally wins her way into the affections of her grandfather is truly a background experience with reality. Now what will happen when this same child reads a book by that name? Ask any librarian. Your judgment will coincide with her's, I'm sure.

#### FILMS ALSO BROADEN OUR VOCABULARIES

Thus it is with other films which we find of use in the primary and intermediate grades where problems of time, distance, and remoteness are successfully overcome by the magic of the teaching film—the teaching film which lives—which recreates segments of reality in our own classrooms and builds these inherent fundamental backgrounds of reality upon which all learning must be based in order to be effective.

Films also present experiences which help the child more easily and more fully to understand new words not encountered in every day conversation. Take, for example, the film, *Navajo Indians*<sup>3</sup>, which reveals the geographic environment, activities, and customs of the Navajo Indians. Cooking, weaving, gardening, silver-smithing, bartering, home building, and a native dance are depicted, along with reproductions of conversation

<sup>1</sup>*Colonial Children*, (10 min) sd. purchase. \$45, EBFilms.

<sup>2</sup>*Heidi*, (45 min) sd. apply, Teaching Film Custodians, Inc., 25 West 43rd St., New York, New York.

<sup>3</sup>*Navajo Indians*, (11 min) sd. purchase. EBFilms.

and music. Perhaps for the first time, the child hears the words such as "arrow," "silver-smith," "barter," "corral," "monument," etc. He watches the Indians at work shearing the sheep, weaving blankets, trading, and participating in colorful festivals. He does not have to depend on long complicated descriptions of what these new words mean—he can see for himself and when he comes across these same words again in reading or conversation, they will bring a definite image to mind.

#### BRING A NEW APPRECIATION OF THE CLASSICS

As the child grows in experience so too will his range of subjects and materials grow. He begins to read not only about people around the world today, but also about life in foreign countries more than a hundred years ago. He begins to become acquainted with the great classics of literature. This calls for new experiences if he is to fully appreciate his reading. The film, *England, Background for Literature*<sup>1</sup>, for example, brings students a new appreciation of our classics, a share in the inspiration of our literary immortals. By means of the film, they're off to England. They see great sprawling London come to life. They wander across the charming English countryside. They see the majesty of the all-surrounding sea; and, all the while they hear the undying words of Shakespeare, Keats, Wordsworth, Maselfield and other "greats" this storied land has inspired. In this dynamic, beautifully woven film lies the secret of literary understanding every teacher wants to unlock in her classroom. It is a literary journey that will never be forgotten—scenes that will be recalled a thousand times as the students' study of literature progresses.

#### NEW FILMS IMPROVE THE ART OF READING

Not only do films provide background experiences for new places, people and ideas, new words, but many actually go beyond this and are instrumental in pointing out suggestions on how to read, the use of the library, hints for choosing books, and tips on how to get more out of your reading.

*How to Read a Book*<sup>2</sup> does much to answer some of the questions that arise in a child's mind when he is

selecting a book. What information is needed? . . . What questions are to be answered? . . . What does the book offer? . . . and others. The film also suggests the author's attitude, where to look for key ideas and how to use them in rapid reading, when to read quickly and when to read with greater care.

#### REALIZING THE TREASURES WHICH BOOKS HOLD

*Choosing Books to Read* is the story of books—books to provide a fund of knowledge—books whose pages provide tears or laughter—the great books of man's ideas and hopes, and the technical volumes filled with charts and diagrams—each with a message awaiting the reader. Just as Peter's quest for information on photography leads him from a beginner's volume to books on composition to a novel, and finally a work on art, so does this film lead students to a greater realization of the treasures which books hold for them.

It is much less frightening to a child if he is first introduced and made acquainted with such things as dictionaries and libraries before he is handed a dictionary or suddenly set down in the middle of a library without any previous introduction. One of the most effective means of showing the child the advantages and workings of the dictionary and the library is by means of film.

#### ONCE AGAIN: BOOKS ALONE ARE NOT ENOUGH

*We Discover the Dictionary*<sup>1</sup> is based on a careful study of dictionary problems, teaches dictionary skills, including use of guide words and distinguishing many kinds of dictionaries.

*It's Your Library*<sup>2</sup> introduces the library as a source of rich adventure to a nine-year-old. It shows the variety of material sufficient to satisfy every child's interests, and the many ways in which librarians help children make the best use of their library.

And so the list of advantages in using the teaching film grows and grows until today teachers are finding out that the film is as necessary a part of classroom equipment as books—necessary for first-hand experience and understanding. ●

<sup>1</sup>*England, Background for Literature*, (10 min) sd. purchase, \$45, b/w.; \$90, Color. Coronet Instructional Films, Chicago 1, Ill. Also *How to Read a Book, Choosing Books to Read*, (10 min) purchase, \$45, also Coronet Films.

<sup>1</sup>*We Discover The Dictionary*, (10 min) sd. purchase, \$45, Coronet. <sup>2</sup>*It's Your Library*, (10 min) sd. purchase, \$45, Vocational Guidance Films, Inc. 215 East Third St., Des Moines 8, Iowa.







As fascinating as a treasure hunt was our search for specimens of the animals we had seen in the films.

OUR STUDY OF ANIMALS took us around the world—we traveled faster than the fastest airplane—we traveled by means of film.

Few second-graders have had the opportunity to travel. But, their curiosity having been aroused by stories, pictures and conversation, they begin to wonder about the rest of the world and what part it will and does play in their lives. Second-grade teachers in Glencoe, Illinois, have helped their children develop the theme, "Can we live alone and independently in Glencoe?" for social studies work in an attempt to make the children aware of their place in the world setting.

The children and I called a "council" meeting, and we discussed all the things we could study to help us understand more about the problem. We could have started activity in a great number of interesting fields, but one of the ideas that especially attracted the children was the animals of the world. And interest in the idea gained momentum through conversation and guided suggestions.

#### THERE WERE MANY THINGS WE WANTED TO KNOW

The children discussed the things they would like to find out about the animals of the world. How many different kinds of animals were there? . . . Where did they all live and what were their homes like? . . . How did they get their food, especially baby animals? . . . How did they protect themselves? . . . Animals differ, some live in water, some fly and some just stay on land! To tie in more more directly with our theme about living and things we are dependent upon, we also wanted to find out if the people in other parts of the world were as dependent on animals as we were.

"Now, what can we do to find out all these things that we want to know?" the children were asked. They offered to bring animal books from home and pictures from papers and magazines.

"There are movies, too, aren't there?" was more a statement than a question, and this was no surprise. Already by the time they had reached the second grade, these children had become acquainted with films and had found them a satisfying source of information and enjoyment.

Many animal films were previewed and the four that

## Animals, Films and Second-Graders

THE WHOLE WIDE WORLD WAS OPEN TO US

• by Gertrude K. Schmahl  
Primary Teacher, Glencoe (Illinois) Schools

were selected, best seemed to fit our particular needs—they were direct and simple in presentation and the contents informative.

*Baby Animals\** showed baby geese, deer, pelicans, skunks, raccoons and opossums in the processes of eating, moving about and being cared for. The likenesses and differences between the young animals and their mothers were pointed out, and the concept of how nature has adapted animals to their environment was introduced.

#### THESE FILMS BROUGHT NATURE INTO CLASS

How animals are equipped to move about in search of food or protection was illustrated in *How Animals Move\**. Pets, the spider monkey, deer, panther, elephant, insects, snail, snake, fish, starfish, and squid were shown moving about on land, in the water, and in the air, or by a combination of these. We could see from this how nature has equipped them for movement in their natural environment.

How various animals get their food and how nature particularly adapted them for this purpose was interestingly told in *How Animals Eat\**. We observed animals such as the eagle, road runner, pelican, garden spider, praying mantis, anteater and raccoon.

We saw the deer, octopus, blowfish, alligator, armadillo, box turtle, porcupine, polar bear, flounder, scorpion, and the rattlesnake defend themselves in real action shots. Animals defend themselves by means of escape, protective armor, protective coloration, or poison fangs and stings. These were all illustrated in the film, *How Animals Defend Themselves\**.

#### NEW IDEAS AND INTERESTS WERE STIMULATED

The films not only made informational materials like books, pamphlets, pictures and specimens take on new meaning, but now we actually had the feeling that we had been there watching them. The films also stimulated original ideas for group and individual interests and activities.

Some of the children, who had been on trips or had seen particular animals around home and at the zoo, gave descriptions of the animals they had seen. Interest in this "speech-making" was stimulated by what we call the "Sharp-Eyes Club," and youngsters who gave talks were reminded of the qualifications of a good member of the club.

We were also interested in bringing specimens to school where we could study them more closely. At

\**Baby Animals, How Animals Move, How Animals Eat, How Animals Defend Themselves*, (8 min each) sd. purchase. Young America Films, Inc., 18 E. 41st St., New York 17, N.Y.



various times throughout the year a horned toad, two lizards, two salamanders, a baby alligator, a chameleon, three baby ducks, a Cocker spaniel, a rabbit, three turtles, two goldfish, four tadpoles, a hamster, a Banty hen and two white mice answered roll call in our classroom. We also kept specimens of insects.

Children were motivated to talking about their pets at home and telling the class what they learned about them. They were also interested in finding good homes for stray pets.

#### OUR ACTIVITIES PROGRAM WAS VERY EXTENSIVE

Extensive activity was centered around displays and scrapbooks. Pictures of animals found in magazines, papers, and other sources at home were pinned to the bulletin board. After everyone had a chance to look at them, they were pasted into scrapbooks. One group was interested in making an animal alphabet book and another developed a book for recording information about animals that lived in or on certain elements, such as land, water or both.

The children coupled some of the facts they had learned with creative work and painted and sketched animals in their natural habitats. Many modeled animals of clay and after painting them, made panoramas.

We took time off from some of the more strenuous activities to discuss the usefulness of animals to men, especially farm animals. We didn't overlook the pleasure derived from owning and caring for a pet, nor how much enjoyment the animals at the circus and zoo offer people.

#### INTEREST IN GEOGRAPHY WAS ANOTHER RESULT

Our study of animals gave us an opportunity to learn more about geography, too. We wanted to know where we could find all these animals and where the places were that we had seen in the films. We hung maps of the United States and the world up on the bulletin board and marked the places we wanted to remember with miniature figures.

After seeing foreign animals in their natural settings, we became more aware of the animals around us. We made trips which we called "nature walks" in order to observe at first-hand, bird nests, squirrels and the homes of other animals we see every day. We even listened to hear how many animal and bird calls we could identify.

#### WE THINK THE FILMS WERE MOST USEFUL

A trip to the zoo and highlights of animals by way of a radio quiz program are only two more of the numerous activities which grew out of this study of animals—a study which caught and held the interest of the children largely by use of films. The 16mm film made it possible for them to become acquainted with the animals of the world and gave them a feeling of familiarity with creatures they may never see. Thus the newest aid to teaching—the 16mm film—takes even second graders "beyond the horizon" to a better understanding and appreciation of the world they live in. •

*Following the filmstrip showing, children conducted their own research and developed followup projects ranging from artwork, map investigation, to animal games.*

## 'Round the World With Filmstrips

### ANIMAL STUDY LEADS TO MANY ACTIVITIES

• by Mrs. R. O. Linder and  
Miss Marie Frederickson, Monroe Elementary  
School, Mason City, Iowa

OUR FOURTH GRADE YEAR in school was passing all too quickly. The results of some testing we had been doing revealed that the children had mastered the art of using simple "research" materials. Work study skills were really fairly well established. Then the filmstrip entitled *Animals Around the World* came to my thoughts. The children would enjoy delving into it. I previewed the film after school. I was thrilled with what I saw in the filmstrip and noted all the possibilities for research that it included.

The very next day we completed the "research" table and bulletin board we had been assembling. However, many additional materials were added as our research progressed.

#### THE RANGE OF MATERIALS WAS VERY BROAD

Such an array! The materials represented a correlation of subjects the filmstrip content made possible: Reading, Science, Geography, History, and Literature. Among our materials were maps—good maps, a world and physical, political, several national geographic maps, and globes—a graphic project globe, a Cartograf globe, and a desk globe; and books: the "Webster's Elementary Dictionary," an atlas, all in our room library—the "World Almanac," the "Book of Facts," "Nature Library," "Readers," our own texts, "Exploring in Science"; and magazines—many magazines about geography. The Des Moines Register, the weekly reader and a carefully selected group of literature books—"Rainbow in the Sky," "Singing World," "Animals Everywhere," "The Animal Book"—to mention a few, became our reading resources. We were ready to begin.

We spent several days with the filmstrip and our  
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research. Recently we saw the Popular Science film *A Visit to Catalina Island and Yellowstone National Park*.

As we looked at and discussed the filmstrip, *Animals Round the World\** it seemed as if a real live buffalo had come into our room. Then a white-tailed deer sprang forth with nimble grace. A huge grizzly bear lumbered on. Wolves bared their fangs for an Arctic battle. A ribbon seal glistened on the Arctic ice. A tiger crouched in the jungle. The majestic lion brought forth this exclamation—"The King of the Beasts!" This atmosphere captured imaginations and charged the room with an eagerness for expression. In the soft light, with attention focused on the scenes, even the most self-conscious became voluble.

#### NEW IDEAS LEAD TO FURTHER ACTIVITIES

The pictures opened avenues of thought that demanded further information. Possible sources for more information were discussed and though no definite assignments were made, contributions made on the days following revealed that all the children, whose insatiable curiosity had been whetted by the realistic pictures, had been alert and busy.

They discovered that their local newspaper featured a picture and a story about the panic that overtook a herd of buffalo on Catalina Island during the recent snow storms there. Magazines yielded excellent pictures for an animal album. Encyclopaedias opened rich veins of information, and research techniques speedily improved. Geography texts were viewed in retrospect with new insight. The land of story books opened new vistas for further exploration of good literature. The dictionary proved itself a trusty aid for pronunciation and clarification. The trophy room of a neighbor contributed a genuine deer skin. One classmate is the owner of a pair of deerskin mittens.

#### THE FILMSTRIP HELPED IN OTHER STUDIES

The discussions and research brought to light the fact that some erroneous opinions had developed as weaker readers had groped about in the new vocabularies of science and of geography with maps and globes. Our work with this filmstrip helped clarify our work in geography and science, and as the children sought to prove their statements, the dictionary and encyclopaedia proved their true value. This was not only an opportunity to plant the seeds of yearning to seek out the truth but also to develop the off-neglected pride in an ability to say, "I was mistaken, my information was not authentic."

Fourth Graders, just barely out of the primary department where concentration leans heavily toward development of the fundamental tools of learning and the use of texts of simple arrangements, particularly need stimulating experiences that will induce them to try their wings, so to speak, in the more complicated areas of reference materials. This filmstrip proved to be an excellent experience for that need. •

## Good Foods Party

### SECOND-GRADERS STUDY FOODS ON SLIDES

by Mrs. Cecil Brickner

of the Lincoln School, Peoria, Illinois

AS A CLIMAX TO OUR STUDY OF FOODS and health, we decided to have a "Good Foods Party" for second graders and mothers.

What to do at the party!

The children suggested many things: talks, scrap-books, murals and modeled clay fruit—and then someone asked, "Can't we make some slides?"

"Of what?" "Of the foods that make us strong—vegetables, fruit and milk."

"Yes, and to show the good table manners we talked about."

This was our solution!

The children eagerly offered more suggestions for the use of slides and we were off on a new adventure—planning a party at which we would have slides to show the ideas we had learned.

#### WE DREW PICTURES—AND COLORED SLIDES

We were soon busy choosing the health ideas we wanted to show our mothers. Sometimes a pupil found the picture he wanted to use for his part in the program and drew the picture on a slide and then colored it.

After we had finished our slides, we wrote invitations to the mothers, asking them to come to the Friday afternoon party—our health party where we planned and served sliced carrots, spread with peanut butter; apples cut in half; graham crackers; and milk.

The day before the party, we discussed some rules for proper behavior at a party. A boy was chosen to stand at the door to receive the guests and to escort them to their seats. Other members of the class were selected to prepare and serve the food.

On the day of the party, after our guests had arrived, the program began. And the highlight of the program: the showing of the slides, of course, to show what we had learned. Each child inserted the slide he had made the projector and told about it. The slides and talks almost completely summarized everything we had learned about food and brought in other units of study as well.

#### IN THIS WAY WE VISUALIZED HEALTH IDEAS

One boy showed a picture of beets and lettuce and emphasized that we need vegetables every day to keep us healthy and to make our bones and teeth strong.

Another slide pictured a bottle of milk—milk being one of the best foods we have. Accompanying a picture of a bowl of fruit was a commentary on how necessary fruit is to our health and well-being. The importance of butter and bread in our diet was also shown and discussed. The children were showing their visualized health ideas.

Arithmetic gained prominence with the slide showing six eggs. Not satisfied with stressing the value of eggs in our diet alone, the young narrator was also much

\*Available from Popular Science Publishing Co., 355 4th Ave., New York 10, N.Y.

concerned with the fact that there are twelve eggs in one dozen and that six eggs are one half dozen.

Table manners were illustrated on a slide picturing a boy with nicely combed hair, and another showing a girl eating with one hand, holding the other in her lap. A picture of a girl passing some bread to a boy was followed with the comment that we should not reach for food but ask someone to please pass it and then say, "Thank you."

Another boy told about the film we had seen, *Fundamentals of Diet*\*. The film, he explained, told of some of the experiments that had been carried on with rats and guinea pigs. Those which had not received the right kind of food were smaller, their fur was rough, and their eyes sore; the rats and guinea pigs that had been properly fed were larger, their fur was smooth and glossy, and their eyes bright and shiny.

The mothers examined with interest the large mural with the colorful fruit, vegetables, cereals, and milk products, all neatly labeled. The fruits we had modeled out of clay received their share of attention too.

After the program, each child went to his assigned task in preparation for the lunch.

#### MANY OF OUR CLASS OBJECTIVES BENEFITED

The pupils displayed enthusiasm in this project from the very beginning. Reading, writing, and spelling were correlated in making the booklets, writing the invitations, and in labeling the mural. Arithmetic was helpful in figuring out how many apples to buy. The scrapbook, mural, and clay articles were purposeful art activities carried on in connection with the study of food. More than that, however, the slides gave the children a chance to summarize the information they had learned and in presenting the slides with short talks, they had a chance to evaluate, organize and apply this newly acquired knowledge.

In this study, the pupils learned much about good food, they were stimulated to form better ideals of strong, clean, healthy bodies, and learned how to attain them, they were encouraged to form good eating habits, and more than that, they found in the slides a vital means of self-expression.

And so our unit on food was brought to a satisfyingly successful close—due to a great extent to the use of glass slides as a forceful summary, slides which are inexpensive (they can be used again and again)—slides which place complete responsibility on the learner and enthrall him with a zest for learning.

\**Fundamentals of Diet*, (10 min) sd. purchase, \$45, EBFilms.

BELOW: "GOOD FOODS PARTY" lunches were nutritious and delicious; our own handmade slides and talks helped make the party instructive, too.



## Projecting Themes

### OPAQUE PROJECTION AIDS IN COMPOSITION

• by Dr. Elizabeth Pilant, English Department  
Ball State Teachers' College, Muncie, Indiana

★ "WE DON'T HAVE TO WAIT a week to get our papers back. They're flashed on the screen the day we write them and we correct them right then and there. Sometimes we miss a point and the teacher is right there to say something."

"Lots of times we'd forget what we wrote about before we got our themes back. By that time we didn't care . . . it was all ancient history to us."

"I like the idea of reading my own theme from the screen. That way I can tell whether the other fellows get what I'm driving at. Then I know whether or not I have done a good job of making them see things my way. Of course, sometimes I make mistakes in reading aloud that I wouldn't have been called for if I had just handed in a written comp."

"When the lights go out and the comp goes on that little screen up front, we all seem to strain ourselves to see and hear everything. The class period's over before you know it and we really learn!"

"When I see what the others are doing and how my work stands up with theirs, I have a better idea of what kind of a grade I am going to make. Sometimes it helps me figure out how I can make my work better."

"The only thing I don't like about having my comp put on the screen for everybody to read is that it takes me so long to fix one up. I don't want everybody to find out how little I know about spelling words right and getting my grammar straight. It's a lot more work. Besides I don't have a typewriter and I have to write so carefully so everybody can read it if you're going to put it on the screen."

There you have student opinion on our experiment with projecting themes for class grading. I think they have hit most of the high spots. Although these students were college freshmen, my prior experience in the elementary and secondary schools leads me to believe like results can be obtained at almost any grade level by a careful teacher.

All of these comments have grown out of the systematic use of the opaque projector in an English composition situation, a use which (quite obvious by this time) results in a good deal of immediate group criticism. The great advantage is, of course, that no longer does one pupil and the teacher talk over opportunity for improvement—now the whole group is in on it. Often the weight of group opinion in a question of grammar, style, or punctuation is a great force! We use the opaque projector effectively to learn!



# "Books Alone Are Not Enough"

A PANEL OF CHILDREN'S LIBRARIANS BRINGS US EXPERIENCES IN THE  
USE OF FILMS, FILMSTRIPS AND RECORDINGS FOR "THE STORY HOUR"

## California Story Hour

by Mrs. Gene Hutchinson  
of the Santa Monica (Cal.) Public Library

**W**HILE TAKING my library science course at the University of Southern California, I included work in audio-visual education. The result—our film program has not been successful by chance, but is the result of study and planning.

The programs are scheduled and arranged by the film librarian, and the children's librarian acts as mistress of ceremonies the day of the program.

In arranging a program, I select a subject, such as the circus, cowboys, trains or boats. Two ten-minute educational films are carefully selected which deal with the topic. We rent all films for the shows because frequently we wish to add to the many children's films in our own collection. This enables us to select from far and wide.

On the day of the film-book program, the children's librarian arranges a special display of books on the same subjects covered in the films being shown.

We "break" the film showings with a chance to stretch; the very young children in the audience just can't sit still too long sometimes.

Before the program begins, the children's librarian asks how many have their library cards with them and tells those who do not have cards, how and where to get them. She also announces the story hours and any other activities in the room.

Between each film, while the projector is being re-

BELOW: Don't be surprised if from 125 to 300 children show up after your program has been going a few months.

threaded, the librarian gives book-talks on choice books from the special display. In her talks, she draws out of the films that have been shown, illustrations, objects, characters and places that appear in the books that she is talking about, thus correlating the books with the films. Needless to say, these books are practically fought over and the books on display vanish.

*We dare not publicize the programs too widely because we cannot handle too large a crowd in the Boys and Girls Room. We have packed 350 children in this room but prefer a modest 125.*

Last year films played an active part in our summer reading programs. Being the first year of California's three centennial years, the theme chosen was "Days of '49." The opening program was held the last school week of June and the films shown were *Mission Life*,<sup>1</sup> and *Placer Gold*.<sup>2</sup> We do not sacrifice a good longer film for the preferable ten-minute films. Throughout the summer, the films shown were about western cities and state parks. The final program was given the first week of school in September and the film shown was the Centennial Commission film, *California's Golden Beginnings*. At this program the children were given as keep-sakes, the "'49'er" booklet in which they had kept a record of the books read during the summer. If 20 books were read, the child had reached "Eureka"—gold had been found. The thought behind it all being the gold that is found in any good book.

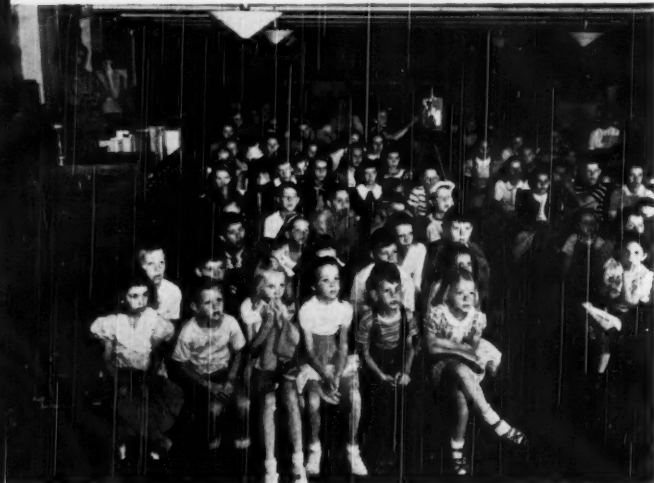
Films are never used as a treat or reward, but are used with three definite points in mind.

1. To bring new children to the library.
2. To vitalize the children's reading.
3. To widen reading interests.

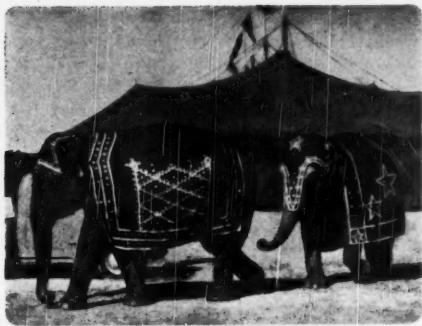
The emphasis is on reading good books.

The results have been interesting. New children have come to the library; many of the very young have been brought to see their very first motion picture. *We know that when the youngsters read their books, the mental pictures formed are clarified because of the films they have seen.* But to librarians that are looking for nice, large, circulation figures, a note of warning must be included. The circulation figures for the day of the show will drop because multitude and excitement do not encourage browsing. But the reading interest will

<sup>1</sup> *Mission Life* (20 min) color, Arthur Barr Productions, 1265 Bresee Ave., Pasadena 7, California. <sup>2</sup> *Placer Gold* (10 min) b/w, Arthur Barr Productions.







Scene from one of Academy Films' "Circus" films

remain, for the children will return for a book on boats just like the ones they saw in the movies.

The film-book programs are given once a month during the school year and twice a month during the summer, and are scheduled so that the same program is given on consecutive days at the main library and at branches, thus cutting down rental charges.

Among the most popular programs which we have had was the circus show using *Circus People*<sup>1</sup>, and *Circus Animals*<sup>1</sup>. The cowboy show was equally as popular when we used *The Cowboy*<sup>2</sup>, *Cattlemen*<sup>3</sup> and *Pony Express*<sup>4</sup>.

We also have film programs in the Young People's Room of the Ocean Park Branch library. Here we encourage discussion and dispense with the book-talk idea. The films that we show are chosen to help the teen-ager in social adjustment. To mention a few: *Dinner Party*<sup>5</sup> on table manners; *Junior Prom*<sup>6</sup>, the fine art of dating; *Shy Guy*<sup>7</sup>, *Are You Popular?*<sup>8</sup> and *Introductions*<sup>9</sup>. These are the films that the adolescent wants to see and in the informal friendly atmosphere of the "Y" room, they really get into some heated discussions, calling on the librarian to help solve their problems.

The Santa Monica Public Library opened its audio-visual department in November, 1947; however, we had already begun working with films in our children's department and at branches.

Our experimentation has resulted in a very successful film-book program which the children love. •

#### Films in Public Libraries and Schools

♦ Fifty or more public libraries now house useful film collections to serve both young people and adults in our communities; the technique of the "story hour" is being applied by many of these and it should also be carried out in schools where audio-visual resources are available to our primary teachers. Librarian experiences can help guide us.

<sup>1</sup> *Circus People, Circus Animals* (10 min each) color. Academy Films.

<sup>2</sup> *The Cowboy* (10 min) color. Arthur Barr Productions.

<sup>3</sup> *Cattlemen* (12 min) b/w. EBFilms.

<sup>4</sup> *Pony Express* (10 min) b/w. Arthur Barr Productions.

<sup>5</sup> *Dinner Party* (20 min) color. Simmel-Meservey, 321 S. Beverly Dr., Beverly Hills, Calif. <sup>6</sup> *Junior Prom* (22 min) color. Simmel-Meservey. <sup>7</sup> *Shy Guy* (12 min) color. Coronet Instructional Films, Chicago 1, Illinois. <sup>8</sup> *Are You Popular?* (10 min) color. Coronet Instructional Films, Inc. <sup>9</sup> *Introductions* (10 min) b/w. Simmel-Meservey.

## Our World Neighbors

by Adeline Corrigan

of the Cleveland (Ohio) Public Library

THE CHILDREN'S DEPARTMENT in cooperation with the Film Bureau of the Cleveland Public Library has recently presented a film-book program called, "Children of Other Lands," for the education and enjoyment of boys and girls in selected branch libraries.

The objective of this program is the promotion of international understanding through the media of films and books.

Countries chosen for the first series of programs, each presented on an exchange basis in four neighborhood branches, were China, Poland, Ireland and Norway.

The China program featured the film, *A Peiping Family*. This film was decided upon as fulfilling many of the requirements of a good film for children—interesting Chinese family life, action, wide interest range, fascinating scenes and good photography. As an accompaniment to the film, Marjorie Flack's "The Story of Ping" was told. A few other books on Chinese life and customs were also recommended.

The program on Polish life and customs highlighted the film, *Mary Visits Poland*, and also featured a first-hand account of the experiences of a 15-year-old Polish boy who lived in Europe during World War II.

The children's librarian, who chose Ireland for her theme, centered her program around the short film, *Irish Children*, an attractive picture of life in County Clare. Irish folk music played on a harp and an Irish narrator lend charm and authenticity to the film. In preparation, a story from Hilda Van Stockum's "Cottage at Bantry Bay" was told. Other books with Irish settings were also mentioned.

The Norway program featured the excellent film, *Farmer-Fisherman*, on the subject of a Norwegian family. It shows how these people combine farming and fishing as sources of livelihood. The story told was the old folktale, "Gudbrand-on-the-Hillside," which is a harmonious accompaniment to the film.

In all these programs, bookmarks on the countries visited were prepared for the children as well as related book exhibits. Art objects and handicrafts were borrowed from the Art Museum and private collectors to give further atmosphere to the presentations.

All of the children's librarians concerned in the film-book program exchanges agrees that they provide vivid portraits of life in other lands which the children can readily understand. The children are stimulated to greater appreciation of the cultures of other people. Children's librarians feel definitely that the film is taking its place beside the story in helping achieve wider reading, and more important, concern and understanding for our world neighbors. •

<sup>1</sup> *Peiping Family* (International Film Foundation); *Irish Children* (EB Films). See Primary Films listings in this issue for sources of other films noted in these pages as well as many titles especially suitable for primary grade utilization.



## Good Films Awaken Their Young Minds

• by Mrs. Hallie Loomis Craytor  
The Chagrin Falls (Ohio) Public Library

**R**EADING TOGETHER develops a feeling of being close and living with someone. A well-chosen film visualizes the situation and completes understanding.

Some children do not have good imaginative ability; or sometimes they have grown up where they have been overpowered by the commonplaceness of life. They cannot pretend or transport themselves to another clime. As in the case of books well chosen, the right movie, produced in good taste, with subject matter and scenery within the child's comprehension, will appeal to them and achieve comprehension of people, places, or things heretofore unknown to the child.

In Chagrin Falls, Ohio, the parents conduct an annual summer recreation project. The Chagrin Falls branch of the Cuyahoga County Library assists with a weekly Story-Hour-Movie. It is publicized throughout the community. During registration both parents and children are told, "The story will precede the film, or projected illustrations. No one will be admitted to see the film after the story begins." Sometimes the stories are told under the trees and the children come into the Recreation building for the films.

For five years in the Chagrin Valley Recreation Center, four things have been attempted in the experiment with stories and 16mm films:

1. To stimulate and meet appropriately the child's native and instinctive interests and tastes.
2. To cultivate and direct these.
3. To awaken in him new and missing interests and desires.
4. To encourage reading because of this interest.

Therefore, films are carefully previewed and selected to intercept any definite harm, and to enable the librarian to select suitable books for use with the audience.

CHILDREN WATCH WITH FASCINATION as story-book tales unfold on the screen and awaken their interest in reading. A wide variety of films and filmstrips (see listings in this issue) are available for "story hour" showings.

Also, the room, the projector, the physical surroundings have been made adequate for satisfactory reception.

The Valley program includes three age levels and is given three times each week for nine weeks. Any child in the community is permitted to come to this library feature without being a paid member of the Recreation Center.

The content of the story hour varies according to age groups. Repetitive and cumulative, nonsense and animal stories are told to the smallest children. Folk literature and realistic stories are heard by the middle-aged group. One story for each of the epic, or hero tales, of eight countries was told to older boys and girls last year: King Arthur (England), Ilya (Russia), The Magic Spear (a variant of the King Arthur sword motif-China), Roland (France), Joseph (Holy Land), Polyphemus (from the Odyssey-Greece), Baldur, the Beautiful (God of Peace-Norway).

Films portraying modern life in these countries are used because the number of suitable films for boys and girls is limited. After viewing the film, annotated book lists are distributed. Books are on exhibit to direct the aroused interest into reading, and are circulated to the story-hour group.

It is recommended for such films as the *Hare and the Tortoise* that the story be told first. Then the film of the same title shown as a silent. The opaque projector is effectively used with pre-school boys and girls. Art museums, as a rule, will loan slides. Local artists may be asked to make colored slides for such books as Leslie Brooke's "Golden Goose," DuBose Heyward's "Country Bunny" and "The Little Gold Shoes," and LeFevre Felicite's "Cock Mouse" and "Little Red Hen." These should be used only for a library program. Here again the mental image made by quietly telling the story first is best. Retell it as the slides are projected on the screen. Then give copies of the books to the children to carry home for further delight in story and picture as parents read aloud to them.

During the last week of the 1948 program, a trip to the zoo was enjoyed. Rudyard Kipling's "Elephant Child," "How the Rhinoceros Got His Skin," and Audrey Chalmer's "Hundreds and Hundreds of Pancakes" were told before showing the film. *Animals of the Zoo*.

At the close of the season, the children and the



ABOVE: A scene from "Live Teddy Bears" an appropriate E. B. Film for the "story hour" program.

See and Hear

librarian were invited to show the parents the type of work done, and to tell a story.

Our purpose in combining books and movies was founded upon these concepts: visual education should be based upon a child's interests. Films would create a desire to learn more about the subject, combining deeper thinking and intelligent discussion and decision. Films can enrich activities in the daily recreational program. They interest the essentially visual-minded child; make a definite link between visual and oral impressions; broaden a child's horizon, and give him vicarious, visual experiences, as he eagerly seeks information on the processes of living. Vocabularies are enriched in a silent reel with printed script if a wise operator helps to pronounce difficult words.

So, reading before seeing films, results in education in such areas as science, sport, handicraft, art, music, and literature, and synthesizes into a knowledge and

understanding of life. Films and books take their place as another educator to enlighten children. *It is understanding, rather than acquisition of facts, that we are striving to attain in education.*

This two-fold influence results in the re-creation of other periods and places. Realistic scenes showing costumes, dwelling places and people; local scenes with animals, homes, other children, as actors, delight children with their familiarity and intimacy, or their surprise. When people and lands far away, as well as those near at home, are used as media, then a broader social vision results in the understanding of one's fellowman. There comes a realization that children "out yonder" are not too different. In fact, children are a good bit the same the world over. Combined story and film of warm, friendly human relationships, projected in emotional dimensions universally comprehensible to boys and girls, furthers wholesome international points of view.

#### —PRIMARY BOOK ART FEATURES—

## Flannel Board Fun

by Geraldine Westaby

FROM PETER RABBIT to foot-ball practice plays, from number concepts to foreign language vocabulary building, from music staffs to menu planning, uses of the flannel board were explored by committees in the classes of Elizabeth Goudy Noel at the College of the Pacific, Stockton, California. An audio-visual aid which is inexpensive, readily available, and adaptable to many areas, the flannel board is designed to add variety to teaching and to motivate interest.

Looking like a fuzzy bulletin board, the flannel board may be used on as easel or propped up in the blackboard chalk trough. It's a piece of board covered with flannel on which pictures backed with flannel stick when smoothed on. It's the nap on the flannel that holds the figures to the board.

You can buy a flannel board. If you are budget-minded, it is easy to make one for your class-room. A two foot by three foot size is convenient to handle. It may be made of Masonite (12c per sq. ft.), Celotex (8c per sq. ft.), plywood, (12½c per sq. ft.), or you may use heavy cardboard. After the board has been cut to size, round off the corners with a file so they won't break through the covering.

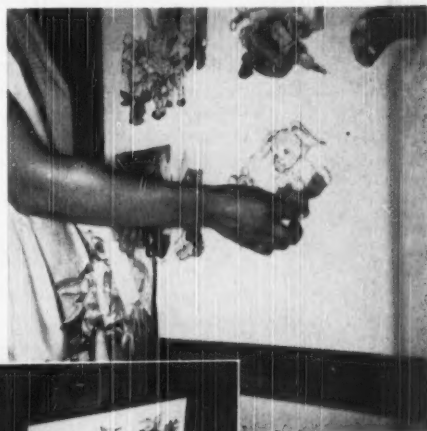
You'll need two pieces of flannel the same size as the board. Machine-stitch them together pillow-case fashion, leaving one end open. Turn the case inside out and slip it over the board. It should fit tightly. The ends may be tucked in, basted shut, or snapped together. Such a cover is easily removed for washing.

Other materials than flannel may be used to back the pictures you use on a flannel board. Coarse sandpaper, pieces of felt, suede, and velvet, corn plasters, or flocking serve the same purpose. Be sure a sufficiently large piece of backing material is glued into place to

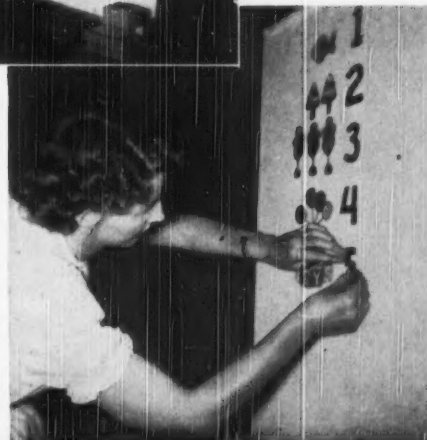
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RIGHT: Flannel boards work well in the classroom. Pictures properly backed stick on the board until picked off.

BELOW: In the flannel board technique, teacher may tell the story progressively — and add pictures at the proper places.



RIGHT: Number concepts are another illustration of the flannel board advantages in your classroom teaching program.





(CONTINUED FROM THE PRECEDING PAGE)

hold the picture on the board when it is smoothed on.

If you want to tell a story with pictures on the flannel board, get two copies of the book from which you'll cut the pictures. Dime stores have many fine books for this purpose. If you don't know the story well, maybe you'd better get a third copy to read from. Cut out the illustrations, paste or glue on the backing you have chosen, and you are ready. As you read or tell the story, your helper places the proper illustration on the board, smooths it down, and it will cling there until it is "picked off." If the pictures you are using are especially flimsy, mount them first on construction paper before applying the backing.

Then let the children tell the story and move the figures to illustrate it. Some will want to make up their own stories to go with the illustrations. A few will want to create both their own stories and their own illustrations.

Number concepts may be taught using the flannel board as one teaching device. Cut numerals from felt (these will not need backing) and let the children match them with corresponding pictures. The 1 is placed next to one fish, 2 next to two trees, 3 next to three leaves. Good groups for such pictures may be clipped from number game books. Felt may be bought in 4" strips, and you may make many numerals and other objects for playing number games.

One matching game involves using colors, shapes, and sizes. A large red heart has a small red heart cut from the center of it; a pink square has a small pink square cut out from it; a green triangle has a smaller triangle cut out. The teacher places the larger shape on the flannel board and the student selects the correct "answer" in the right shape, color, and size to fit the opening in the larger figure.

Music teachers use it with a permanent staff pinned on made of strips of felt, and with musical symbols of felt added for the song studied. Notes in quarter, half, and whole note values are cut from felt and placed in the proper places on the staff.

Foreign languages teachers use it in teaching new vocabularies. Mathematics teachers use it to teach concepts of wholes, halves, and quarters, while circles can be divided into pie-like sections for the teaching of fractions. One foot-ball coach plans skull-practice with a flannel board, moving the figures of the players about as he explains plays.

Student participation is possible in all stages of flannel-board work. They like making the figures and manipulating them in the games they make up.

So all you need for this audio-visual aid is a board, two pieces of flannel, and a little imagination. You'll find the imagination working overtime, with the students suggesting many new ways to use this aid that even your room can afford. ●

## We Mold Character

By Vergil A. Winn

Audio-Visual Director, Sidney (Neb.) Public Schools

**B**Y means of molding plaster which has a high percentage of plaster of paris, a casting project was initiated at the fourth and fifth grade levels in our elementary schools. This project consisted of pouring suitable plaster mud into rubber molds in one case and into celluloid plaque molds in the other.

The rubber molds were made by coating about seven coats of liquid rubber over a slightly greased model of a small object such as a bunny rabbit model found at the dime store. Such a mold when properly supported in a cut-out cardboard holder, will yield a fair imitation of original. This bunny rabbit statue was our special Easter project.

The molding plaster, which may be purchased at a lumber supply store at a very nominal price, is mixed with water to about the consistency of melted icecream at about the time the lumps of icecream have disap-

peared. This mushy white mud is poured into the mold and the mold is manipulated so as to drive out all air bubbles from the small spaces of the mold. The remains of the plaster left in the mixing bowl must be washed out immediately lest it harden in the bowl and be difficult to dispose of.

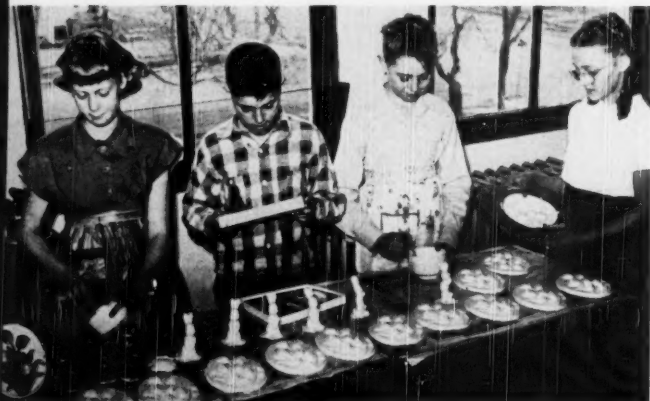
In about a half hour the chemical reaction takes place and heat is given up, enough to make the mold feel warm. Allow about 45 minutes to complete. Then soap the fingers and skin the rubber mold back off the plaster cast. Clean the mold by rinsing in water and turn right side out. The mold may be used many times in this manner.

The white plaster cast may be left white or be decorated with quick-drying lacquer. The lacquer comes in colors. Lacquer brushes may be cleaned in fuel oil or kerosene. Use ordinary water color brushes. One coat put on rapidly will give a desirable dull coating but more coats or slow application of first coat will result in a glossy finish which is desirable in some cases.

Another plaque cast was used to produce a wall decoration of tulips. This item made a nice gift to Mother. A paper clip placed in the plaster before it hardens makes a good hanger. Again bright colors may be used in decoration.

Finally, this project may result in some very beautiful gifts and again it may result in some messy and less desirable objects. However, if concentrated and careful effort is expended and serious thought given to the project it is still worth while. As one Boy Scout leader has said, speaking of carving on a stick, "It isn't what the boy does to the stick so much as what the stick does to the boy that counts." ●

See and Hear





A PUBLISHER'S VISION SERVES EDUCATION'S NEED

## Coronet Marks a Decade

• NEARLY 300 CLASSROOM FILMS PRODUCED IN 10 YEARS •

THE VISION of a restless, dynamic national magazine publisher, who foresaw the growing needs of education more than a decade ago, gave impetus to the founding of a new educational film production and distribution organization back in 1939. Even while the storm clouds of war were gathering over Europe, Esquire publisher David A. Smart began the construction of an ultra-modern studio at Glenview, Illinois. Today that company, Coronet Instructional Films, observes its 10th anniversary with the solid accomplishment of nearly 300 classroom motion picture titles to its credit.

Today, Coronet does a complete classroom film production job from preliminary research to final print distribution—and has the modern equipment and the skilled creative hands to implement its far-ranging responsibilities. But in 1938 it had begun efforts with a modest grant to Indiana University's audio-visual center to survey the needs of America's schools. That need established, the studio was built and was soon to house a complete staff capable of the most extensive production schedule of any film maker in America.

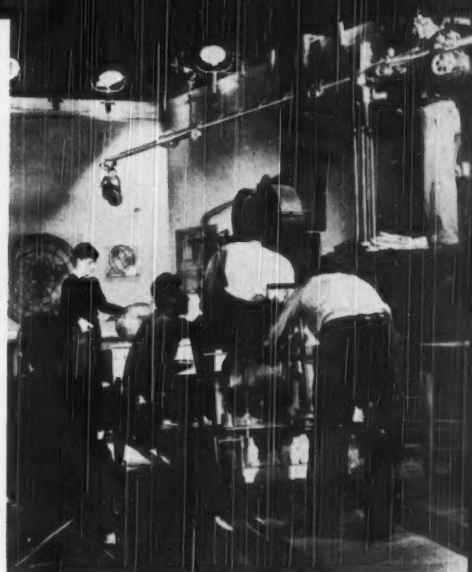
A recent tour of these facilities and of Coronet's towering skyscraper

headquarters in downtown Chicago gives convincing evidence of creative and technical abundance. Sound motion pictures, the majority of them produced in full color, are now being turned out at the rate of *eighty finished films a year*. The aim is to provide a Coronet-produced film to meet teaching needs in every subject, at every grade level.

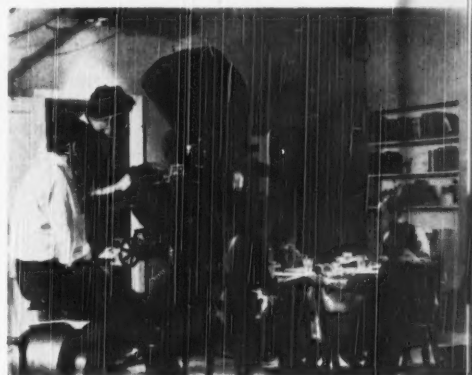
Yet, according to Coronet executives, this goal must and will be achieved without hurried or superficial treatment. Some Coronet films may be in production for as long as two years before release; because of the extent of the shooting schedules, as many as 40 films are usually in shooting stages at any given time.

In the postwar organization of this enterprise (following Coronet's almost complete conversion to military training films for the Navy during the war) a new executive board took shape under Mr. Smart's direction. John M. Abraham, an experienced executive from commercial and entertainment film production, assumed the post of General Manager; to his general staff Mr. Smart added Ellsworth C. Dent, as educational consultant and director of distribution; Frank Grover, as director of research; and Richard P. Creyke, as

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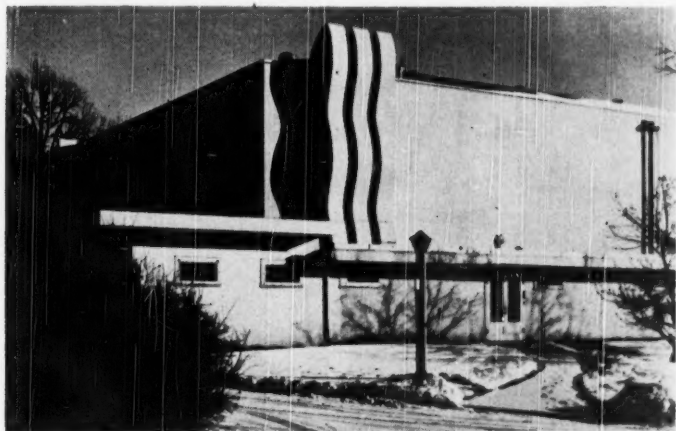


ABOVE: Filming at Coronet studios, a camera crew "dollies in" for a closeup during production of "Global Concept in Maps" as the microphone overhead records dialogue by the youthful actors.



ABOVE: A Director checks the composition of a scene during the filming of "Your Family" at Coronet studios. After OK, the cameraman will close soundproofed "blimp" and take will begin.

BELOW: This modern studio building houses the extensive production facilities of Coronet Instructional Films at Glenview, Illinois.



BELOW: Mobile sound truck is used at an outdoor location during filming of "Choosing Your Occupation"—a sync-sound take is "in production."





DAVID A. SMART  
President of Coronet Films

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producer. Ralph J. Sherry, is Coronet's laboratory chief, to oversee the processing of the thousands of 16mm color and black-and-white prints in Coronet's own modern film laboratory.

#### FILMS GROUNDED IN CLASS NEEDS

In the very beginning, it was established that teachers, principals and instructors would determine what subjects were to be treated on the schedule of production and the manner of treatment. From this policy, Coronet developed its technique of "subject determination" and "research collaboration."

Thus each film is born of academic surveys, nurtured by Coronet researchers who compile sources of ma-

FRANK H. GROVER  
...Director of Research for Coronet



terial and study curricula from scores of schools; and then begins the preparation for actual shooting. In this phase, Coronet enlists the assistance of nationally recognized educational authorities in the particular subjects to be treated. These official collaborators oversee every step in production, with final authority over every scene. The film must also be reviewed by the collaborator before being authorized for release.

The present Coronet library in-



ELLSWORTH C. DENT  
...Coronet's Director of Distribution

cludes films under 13 headings which match general curriculum areas.

#### TECHNICAL FACILITIES COMPLETE

As technical facilities continue to expand, such items as a \$75,000 mobile truck unit (for location work); ultra-modern cameras equipped with

RICHARD P. CREYKE  
...he is Producer of Coronet's Films



JOHN M. ABRAHAM  
...General Manager, Coronet Films

every possible type of lens, including the new Zoomar; animation equipment and a very complete sound recording setup assure adequate physical arrangements for good production.

Satisfied with these extensive facilities, Coronet's business and creative heads now concern themselves with the great untouched markets and the unsatisfied needs of all types of education groups.

"There remains a whole world of untouched material," notes Mr. Smart. "Our production has developed to a stage where the number of films completed each year can continue to grow. We begin a new decade with quality production and academic accuracy as always our prime objectives."

RALPH J. SHERRY  
...Lab. Chief of Coronet Films



# Checklist of 16mm Films for Primary Grades

THESE USEFUL SOUND MOTION PICTURES ARE AVAILABLE FOR YOUR CLASSROOM USE

## Arithmetic

- ☐ ADDITION IS EASY: 10 minutes (Coronet)
- ☐ BORROWING IN SUBTRACTION: 17 minutes (Teaching Film Custodians)
- ☐ LET'S COUNT: (Color) 10 minutes (Coronet)
- ☐ SUBTRACTION IS EASY: 10 minutes (Coronet)
- ☐ TEEN NUMBERS: 10 minutes (Young America)
- ☐ WHAT IS FOUR?: 18 minutes (Young America)

## Art

- ☐ FINGER PAINTING: (Color) 6 minutes (International Film Bureau)
- ☐ MODEL HOUSES: (Color) 6 minutes (International Film Bureau)
- ☐ PAPER SCULPTURE: (Color) 6 minutes (International Film Bureau)

## Health

- ☐ CLEANLINESS AND HEALTH: 10 minutes (Coronet)
- ☐ DOCTOR (THE): 10 minutes (Encyclopaedia Britannica Films)
- ☐ I NEVER CATCH COLD: (Color) 11 minutes (Coronet)
- ☐ IT DOESN'T HURT: 10 minutes (Coronet)
- ☐ JOAN AVOIDS A COLD: 9 minutes (Coronet)
- ☐ JUDY'S SMILE: (Color) 9 minutes (Avis)
- ☐ POSTURE HABITS: 10 minutes (Coronet)
- ☐ SAFETY TO AND FROM SCHOOL: 10 minutes (Young America)
- ☐ SAFE USE OF TOOLS: 5 minutes (Coronet)
- ☐ STANLEY TAKES A TRIP: (Color) 10 minutes (Nat'l. Film Board)
- ☐ WINKY THE WATCHMAN: (Color) 9 minutes (Pictorial Films)

## Language Arts

- ☐ ADVENTURING PUPS: 8 minutes (Young America)
- ☐ AIRPORT: 10 minutes (Encyclopaedia Britannica Films)
- ☐ ANIMAL NEIGHBORS: (Color) 10 minutes (Knowledge Builders)
- ☐ AUTUMN ON THE FARM: (Color) 10 minutes (Encyclopaedia Britannica Films)
- ☐ BABY ANIMALS: 8 minutes (Young America)
- ☐ BUILDING A HIGHWAY: 10 minutes (Encyclopaedia Britannica Films)
- ☐ BUILDING A HOUSE: 10 minutes (Encyclopaedia Britannica Films)
- ☐ CHUCKY LOU: (Color) 10 minutes (University of Indiana)
- ☐ CIRCUS ANIMALS: (Color) 10 minutes (Academy Films)
- ☐ CIRCUS DAY: (Color) 22 minutes (Barr)
- ☐ CIRCUS DAY IN OUR TOWN: 10 minutes (Encyclopaedia Britannica Films)
- ☐ CIRCUS PEOPLE: (Color) 10 minutes (Academy Films)
- ☐ CITY FIRE FIGHTERS: 10 minutes (Coronet)

- ☐ DOCTOR (THE): 10 minutes (Encyclopaedia Britannica Films)
- ☐ GRAY SQUIRREL: 11 minutes (Encyclopaedia Britannica Films)
- ☐ GREY OWL'S LITTLE BROTHER: 11 minutes (Teaching Film Custodians)
- ☐ HARE AND THE TORTOISE: 10 minutes (Encyclopaedia Britannica Films)
- ☐ HEIDI: 45 minutes (Teaching Film Custodians)
- ☐ JOHNNY LEARNS HIS MANNERS: 20 minutes (Pictorial Films)
- ☐ JUDY LEARNS ABOUT MILK: 10 minutes (Young America)
- ☐ LET'S PLAY SAFE: (Color) 10 minutes (Portafilms)
- ☐ LET'S STOP AND GO SAFELY: 18 minutes (Portafilms)
- ☐ LIVE TEDDY BEARS (KOALA): 11 minutes (Encyclopaedia Britannica Films)
- ☐ MAILMAN: 10 minutes (Encyclopaedia Britannica Films)
- ☐ MAKING BRICKS FOR HOUSES: 10 minutes (Encyclopaedia Britannica Films)
- ☐ MEXICAN CHILDREN: 11 minutes (Encyclopaedia Britannica Films)
- ☐ MOTHER GOOSE STORIES: (Color) 11 minutes (Bailey)
- ☐ PATTY GARMAN, LITTLE HELPER: (Color) 10 minutes (Frith)
- ☐ PLAY IN THE SNOW: 11 minutes (Encyclopaedia Britannica Films)
- ☐ POLICEMAN (THE): 11 minutes (Encyclopaedia Britannica Films)
- ☐ POULTRY ON THE FARM: 11 minutes (Encyclopaedia Britannica Films)
- ☐ PUPPETRY—STRING MARIONETTES: 10 minutes (Encyclopaedia Britannica Films)
- ☐ RED HEN: (Color) 10 minutes (Barr)
- ☐ RIKKI—THE BABY MONKEY: 10 minutes (Encyclopaedia Britannica Films)
- ☐ SAFETY TO AND FROM SCHOOL: 10 minutes (Young America)
- ☐ SANDY STEPS OUT: 9 minutes (Sterling)
- ☐ SEVEN LITTLE DUCKS: (Color) 11 minutes (Bailey)
- ☐ SHEP, THE FARM DOG: 11 minutes (Encyclopaedia Britannica Films)
- ☐ SPRING ON THE FARM: (Color) 10 minutes (Encyclopaedia Britannica Films)
- ☐ STANLEY TAKES A TRIP: (Color) 10 minutes (National Film Board of Canada)
- ☐ SUMMER ON THE FARM: (Color) 10 minutes (Encyclopaedia Britannica Films)
- ☐ TEDDY BEARS AT PLAY: 7 minutes (United World)
- ☐ THREE LITTLE KITTENS: 11 minutes (Encyclopaedia Britannica Films)
- ☐ TOMMY'S DAY: 15 minutes (Young America)

- ☐ TUGBOATS: 10 minutes (Encyclopaedia Britannica Films)
- ☐ WE DISCOVER THE DICTIONARY: 10 minutes (Coronet)
- ☐ WE GO TO SCHOOL: 10 minutes (Coronet)
- ☐ WHAT IS A MAP?: 10 minutes (Teaching Films)
- ☐ WHAT MAKES RAIN: 10 minutes (Young America)
- ☐ WINTER ON THE FARM: (Color) 10 minutes (Encyclopaedia Britannica Films)
- ☐ WOOL: 10 minutes (Encyclopaedia Britannica Films)
- ☐ YOUR FAMILY: 10 minutes (Coronet)
- ☐ ZOO (THE): (Color) 11 minutes (Encyclopaedia Britannica Films)

#### • Music

- ☐ FIDDLE-DE-DEE: (Color) 5 minutes (National Film Board of Canada)
- ☐ HOW TO TWIRL A BATON: 10 minutes (Young America)
- ☐ RHYTHM IS EVERYWHERE: 10 minutes (Teaching Films)

#### Natural Science

- ☐ ADVENTURES OF JUNIOR RAINDROP: (Color) 10 minutes (United States Department of Agriculture)
- ☐ ADVENTURING PUPS: 8 minutes (Young America)
- ☐ ANIMAL NEIGHBORS: (Color) 10 minutes (Knowledge Builders)
- ☐ AUTUMN ON THE FARM: (Color) 10 minutes (Encyclopaedia Britannica Films)
- ☐ BABY ANIMALS: 8 minutes (Young America)
- ☐ BEAR AND ITS RELATIVES: 10 minutes (Coronet)
- ☐ BLUEBIRD (THE): (Color) 10 minutes (Heidenkamp)
- ☐ BUILDING A HIGHWAY-ROADWAY: 10 minutes (Encyclopaedia Britannica Films)
- ☐ CHUCKY LOU: (Color) 10 minutes (University of Indiana)
- ☐ CIRCUS DAY: (Color) 22 minutes (Barr)
- ☐ DEER AND ITS RELATIVES: 10 minutes (Coronet)
- ☐ COMMON ANIMALS OF THE WOODS: 11 minutes (Encyclopaedia Britannica Films)
- ☐ CURIOUS COATI: 8 minutes (Young America)
- ☐ HARE AND THE TORTOISE: (Sound) 10 minutes (Encyclopaedia Britannica Films)
- ☐ LET'S VISIT A POULTRY FARM: (Sound) (Color) (Coronet)
- ☐ LIVE TEDDY BEARS: (Sound) 11 minutes (Encyclopaedia Britannica Films)
- ☐ PIGS AND ELEPHANTS: (Sound) 10 minutes (Coronet)
- ☐ RIKKI-THE BABY MONKEY: (Sound) 10 minutes (Encyclopaedia Britannica Films)
- ☐ SEASONAL CHANGES IN TREES: (Sound) (Color) 11 minutes (Coronet)
- ☐ SEVEN LITTLE DUCKS: (Sound) (Color) 11 minutes (Bailey)
- ☐ SPRING ON THE FARM: (Sound) (Color) 10 minutes (Encyclopaedia Britannica Films)
- ☐ SUMMER ON THE FARM: (Sound) (Color) 10 minutes (Encyclopaedia Britannica Films)
- ☐ THREE FOX FABLES: (Sound) 11 minutes (Encyclopaedia Britannica Films)

- ☐ WHAT MAKES RAIN?: (Sound) 10 minutes (Young America)
- ☐ WINTER ON THE FARM: (Sound) (Color) 10 minutes (Encyclopaedia Britannica Films)
- ☐ WONDERS IN YOUR OWN BACKYARD: (Sound) (Color) 10 minutes (Churchill)
- ☐ WONDERS IN A COUNTRY STREAM: b/w or color.) 10 minutes. (Churchill-Wexler)
- ☐ WOOD THRUSH: (Sound) (Color) 10 minutes (Heidenkamp)
- ☐ WOOL: (Sound) 10 minutes (Encyclopaedia Britannica Films)
- ☐ ZOO (THE): (Sound) (Color) 11 minutes (Encyclopaedia Britannica Films)

#### Reading Readiness

- ☐ ADVENTURES OF BUNNY RABBIT: (Sound) 11 minutes (Encyclopaedia Britannica Films)
- ☐ ADVENTURES OF PETER: (Silent) 16 minutes (Encyclopaedia Britannica Films)
- ☐ ADVENTURING PUPS: (Sound) 8 minutes (Young America)
- ☐ AIRPLANE TRIP: (Sound) 12 minutes (Encyclopaedia Britannica Films)
- ☐ ANIMAL NEIGHBORS: (Sound) 10 minutes (Knowledge Builders)
- ☐ ANIMALS OF THE ZOO: (Sound) 11 minutes (Encyclopaedia Britannica Films)
- ☐ AUTUMN ON THE FARM: (Sound) (Color) 10 minutes (Encyclopaedia Britannica Films)
- ☐ BABY ANIMALS: (Sound) 8 minutes (Young America)
- ☐ BLACK BEAR TWINS: (Sound) 10 minutes (Encyclopaedia Britannica Films)
- ☐ BOATS: (Sound) 11 minutes (Encyclopaedia Britannica Films)
- ☐ BUS DRIVER: (Sound) 10 minutes (Encyclopaedia Britannica Films)
- ☐ CARE OF PETS: (Sound) 11 minutes (Encyclopaedia Britannica Films)
- ☐ CIRCUS ANIMALS: (Sound) (Color) 10 minutes (Academy)
- ☐ CIRCUS DAY: (Sound) (Color) 22 minutes (Barr)
- ☐ CIRCUS PEOPLE: (Sound) (Color) 10 minutes (Academy)
- ☐ CIRCUS WAKES UP (A): (Sound) 8 minutes (Sterling)
- ☐ CITY FIRE FIGHTERS: (Sound) 10 minutes (Coronet)
- ☐ COLONIAL CHILDREN: (Sound) 10 minutes (Encyclopaedia Britannica Films)
- ☐ COWBOY (THE): (Sound) (Color) 9 minutes (Barr)
- ☐ DAIRY FARM: (Sound) (Color) 14 minutes (Coronet)
- ☐ DOCTOR (THE): (Sound) 10 minutes (Encyclopaedia Britannica Films)
- ☐ DOWN ON THE FARM: (Sound) 11 minutes (Teaching Film Custodians)
- ☐ ELEPHANTS: (Sound) 11 minutes (Encyclopaedia Britannica Films)
- ☐ FARM ANIMALS: (Sound) 11 minutes (Encyclopaedia Britannica)
- ☐ FIREMAN: (Sound) 11 minutes (Encyclopaedia Britannica Films)

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## Primary Film Checklist:

- ☐ FOOD STORE: (Sound) 10 minutes (Encyclopaedia Britannica Films)
- ☐ FRENCH CHILDREN: (Sound) 10 minutes (Encyclopaedia Britannica Films)
- ☐ GOATS: (Sound) 11 minutes (Encyclopaedia Britannica Films)
- ☐ GRAY SQUIRREL: (Sound) 11 minutes (Encyclopaedia Britannica Films)
- ☐ GREY OWL'S LITTLE BROTHER: (Sound) 11 minutes (Teaching Film Custodians)
- ☐ HARE AND THE TORTOISE: (Sound) 10 minutes (Encyclopaedia Britannica Films)
- ☐ HERE COMES THE CIRCUS: (Sound) 11 minutes (Teaching Film Custodians)
- ☐ JUDY LEARNS ABOUT MILK: (Sound) 10 minutes (Young America)
- ☐ JUDY'S SMILE: (Sound) (Color) 9 minutes (Avis)
- ☐ LET'S GO TO THE CIRCUS: (Sound) 9 minutes (Encyclopaedia Britannica Films)
- ☐ LET'S PLAY SAFE: (Sound) (Color) 10 minutes (Portafilms)
- ☐ LETTER TO GRANDMOTHER: (Sound) 20 minutes (Coronet)
- ☐ LIVE TEDDY BEARS (KOALA): (Sound) 11 minutes (Encyclopaedia Britannica Films)
- ☐ MAILMAN: (Sound) 10 minutes (Encyclopaedia Britannica Films)
- ☐ MEXICAN CHILDREN: (Sound) 11 minutes (Encyclopaedia Britannica Films)
- ☐ MOTHER GOOSE STORIES: (Sound) (Color) 11 minutes (Bailey)
- ☐ PATTY GARMAN, LITTLE HELPER: (Sound) (Color) 10 minutes (Frith)
- ☐ PIG TALES: (Sound) (Color) 11 minutes (Frith)
- ☐ PLAY IN SNOW: (Sound) 11 minutes (Encyclopaedia Britannica Films)
- ☐ POLICEMAN (THE): (Sound) 11 minutes (Encyclopaedia Britannica Films)
- ☐ PUDGE (COCKER SPANIEL): (Sound) (Color) 9 minutes (Children's Films)
- ☐ RED HEN: (Sound) 10 minutes (Barr)
- ☐ RIKKI—THE BABY MONKEY: (Sound) 10 minutes (Encyclopaedia Britannica Films)
- ☐ ROBIN RED BREAST: (Sound) 11 minutes (Encyclopaedia Britannica Films)
- ☐ SANDY STEPS OUT: (Sound) 9 minutes (Sterling)
- ☐ SEVEN LITTLE DUCKS: (Sound) 11 minutes (Bailey)
- ☐ SPRING ON THE FARM: (Sound) (Color) 10 minutes (Encyclopaedia Britannica Films)
- ☐ STANLEY TAKES A TRIP: (Sound) (Color) 10 minutes (National Film Board of Canada)
- ☐ SUMMER ON THE FARM: (Sound) (Color) 10 minutes (Encyclopaedia Britannica Films)
- ☐ TEDDY BEARS AT PLAY: (Sound) 7 minutes (United World)
- ☐ THREE FOX FABLES: (Sound) 11 minutes (Encyclopaedia Britannica Films)
- ☐ THREE LITTLE BRUINS IN THE WOODS: (Sound) 11 minutes (United World)
- ☐ THREE LITTLE KITTENS: (Sound) 11 minutes (Encyclopaedia Britannica Films)

- ☐ TOMMY'S DAY: (Sound) 15 minutes (Young America)
- ☐ WHAT MAKES RAIN?: (Sound) 10 minutes (Young America)
- ☐ WINTER ON THE FARM: (Sound) (Color) 10 minutes (Encyclopaedia Britannica Films)
- ☐ WONDERS IN YOUR OWN BACKYARD: (Sound) (Color) 10 minutes (Churchill-Wexler)
- ☐ ZOO (THE): (Sound) (Color) 11 minutes (Encyclopaedia Britannica Films)

### Safety

- ☐ JUDY'S SMILE: (Sound) (Color) 9 minutes (Avis)
- ☐ LET'S BE SAFE AT HOME: (Sound) (Color) 10 minutes (Portafilms)
- ☐ LET'S PLAY SAFE: (Sound) (Color) 10 minutes (Portafilms)
- ☐ LET'S STOP AND GO SAFELY: (Sound) 18 minutes (Portafilms)
- ☐ SAFE LIVING AT SCHOOL: (Sound) 10 minutes (National Film Board of Canada)
- ☐ SAFETY TO AND FROM SCHOOL: (Sound) 10 minutes (Young America)

### Social Studies

- ☐ AIRPORT: (Sound) 11 minutes (Encyclopaedia Britannica Films)
- ☐ AUTUMN ON THE FARM: (Sound) (Color) 10 minutes (Encyclopaedia Britannica Films)
- ☐ BUILDING A HOUSE: (Sound) 10 minutes (Encyclopaedia Britannica Films)
- ☐ CHILDREN OF FRANCE: (Sound) 12 minutes (Encyclopaedia Britannica Films)
- ☐ CIRCUS ANIMALS: (Sound) (Color) 10 minutes (Academy Films)
- ☐ CIRCUS DAY: (Sound) (Color) 22 minutes (Barr)
- ☐ CIRCUS PEOPLE: (Sound) (Color) 10 minutes (Academy)
- ☐ CITY FIRE FIGHTERS: (Sound) 10 minutes (Coronet)
- ☐ DAIRY FARM: (Sound) (Color) 10 minutes (Coronet)
- ☐ DAY AT THE FAIR: (Sound) 11 minutes (Encyclopaedia Britannica Films)
- ☐ DEVELOPING RESPONSIBILITY: (Sound) 10 minutes (Coronet)
- ☐ DOCTOR (THE): (Sound) 10 minutes (Encyclopaedia Britannica Films)
- ☐ FOOD STORE: (Sound) 10 minutes (Encyclopaedia Britannica Films)
- ☐ FUN ON THE PLAYGROUND: (Sound) 11 minutes (Encyclopaedia Britannica Films)
- ☐ HARE AND THE TORTOISE: (Sound) 10 minutes (Encyclopaedia Britannica Films)
- ☐ JUDY LEARNS ABOUT MILK: (Sound) 10 minutes (Young America)
- ☐ LETTER TO GRANDMOTHER: (Sound) 10 minutes (Coronet)
- ☐ LET'S PLAY FAIR: (Sound) 10 minutes (Coronet)
- ☐ LET'S VISIT A POULTRY FARM: (Sound) 10 minutes (Coronet)
- ☐ MAILMAN: (Sound) 10 minutes (Encyclopaedia Britannica Films)
- ☐ MAKING BRICKS FOR HOUSES: (Sound) 10 minutes (Encyclopaedia Britannica Films)

- ☐ MOTHER GOOSE STORIES: (Sound) (Color) 11 minutes (Bailey)
- ☐ PATTY GARMAN, LITTLE HELPER: (Sound) 10 minutes (Frith)
- ☐ PIONEER HOME: (Sound) 10 minutes (Coronet)
- ☐ SPRING ON THE FARM: (Sound) (Color) 10 minutes (Encyclopaedia Britannica Films)
- ☐ SUMMER ON THE FARM: (Sound) (Color) 10 minutes (Encyclopaedia Britannica Films)
- ☐ THREE FOX FABLES: (Sound) 11 minutes (Encyclopaedia Britannica Films)
- ☐ TOMMY'S DAY: (Sound) 15 minutes (Young America)
- ☐ TUGBOATS: (Sound) 10 minutes (Encyclopaedia Britannica Films)
- ☐ WAYS TO GOOD HABITS: (Sound) 11 minutes (Coronet)
- ☐ WE GO TO SCHOOL: (Sound) 11 minutes (Coronet)
- ☐ WINTER ON THE FARM: (Sound) (Color) 10 minutes (Encyclopaedia Britannica Films)
- ☐ WONDERS IN A COUNTRY STREAM: (Sound) (b/w) or color 10 minutes. (Churchill-Wexler)
- ☐ WOOL: (Sound) 10 minutes (Encyclopaedia Britannica Films)
- ☐ YOUR FAMILY: (Sound) 10 minutes (Coronet)

## Selected Filmstrips for Primary Grades

### A CONVENIENT CHECKLIST FOR THE TEACHER AND THE CURRICULUM SUPERVISOR

#### Animal Stories

- ☐ ANIMALS AND THEIR YOUNG: (36 frames) Pop Sci.
- ☐ ANIMAL FRIENDS SERIES: (8 filmstrips) EB Films.  
THE HORSE, THREE LITTLE KITTENS, BLACK BEAR TWINS, GOATS, GRAY SQUIRREL, SHEP THE FARM DOG, ELEPHANTS, COMMON ANIMALS OF THE WOODS.
- ☐ ANIMAL HOMES: (33 frames) Pop Sci.
- ☐ CAT WHO LOST HIS TAIL: (52 frames) Young Amer.
- ☐ CHICKEN LITTLE: (35 frames) Young Amer.
- ☐ CIRCUS: (36 frames) Creative Arts.
- ☐ DEE DEE CHOU AND HIS DOG: (37 frames) Young Amer.
- ☐ DOG AND THE CAT: (47 frames) Young Amer.
- ☐ DRAKESTAIL: (49 frames) Young Amer.
- ☐ FARM ANIMALS AT THE FAIR: (25 frames) Curriculum.
- ☐ FLICKA, RICKA, DICKA STORIES: (6 filmstrips) Pop Sci.
- ☐ FRIENDSHIP FABLES: (4 filmstrips) SVE, Filmfax.  
THE COUNTRY MOUSE AND THE CITY MOUSE, THE FOX AND THE STORK, THE RABBIT AND THE TURTLE, THE CROW AND THE PITCHER.
- ☐ THE HORSE: (36 frames) Creative Arts.
- ☐ HOW BIRDS GOT THEIR COLOR: (26 frames) Cathedral. SVE.
- ☐ LION AND THE MOUSE: (38 frames) Young Amer.
- ☐ LITTLE RED HEN: (48 frames) Young Amer.
- ☐ LOST DOG: (30 frames) Pop Sci.
- ☐ NATURE STUDY STORIES (6 filmstrips) color. Curriculum.  
ANIMALS OF THE POND, ANN VISITS THE ZOO, BIRDS OF THE ZOO, LOW TIDE AT THE BEACH, THE TURTLES, A WALK IN THE WOODS.
- ☐ NOAH AND HIS ARK: (44 frames) Young Amer.
- ☐ PRIMARY READING SERIES: (11 filmstrips) SVE.  
CHICKEN LITTLE, DRAKESTAIL, FLAPSY FLOPPER OF THE FARMYARD, THE FOX AND THE LITTLE RED HEN, THE FROG PRINCE,

- HOOTIE TOOTS OF HOLLOW TREE, LITTLE BLACK BEAR, PETER RABBIT, PETER RABBIT'S EASTER, PUSS IN BOOTS, THREE PIGS.
- ☐ SONNY AND HIS BARNYARD FRIENDS: (color) Depicto.
- ☐ STORY-TIME PICTURE TALES (15 filmstrips) color. Curriculum.  
THE UGLY DUCKLING, THE ANIMAL MUSICIANS, CINDERELLA, THE FISHERMAN'S WIFE, THE GINGERBREAD BOY, JACK AND THE BEANSTALK, LAZY JACK, MR. VINEGAR, PETER RABBIT, THE PIED PIPER, PUSS IN BOOTS, RUMPELSTILTSKIN, THE THREE BILLY GOATS GRUFF, THUMBELINA, CHANGEABOUT.
- ☐ STRAW OX (48 frames) Young Amer.

#### Other Stories

- ☐ AMERICAN FOLK TALES (10 filmstrips) color. Curriculum.  
BROTHER RABBIT AND THE TAR BABY, GIFT OF ST. NICHOLAS, KNEE-HIGH MAN, MULE HUMANS, PECOS BILL BECOMES A COWBOY, RABBIT WHO WANTED RED WINGS, SHINGEBISS, STORMALONG, THEFT OF FIRE, WILD WHITE HORSE.
- ☐ BOY WHO WENT TO THE NORTH WIND (45 frames) Young Amer.
- ☐ FUN WITH MITZIE (41 frames) Young Amer.
- ☐ LITTLE CLOUD (32 frames) Cathedral. SVE.
- ☐ LITTLE STAR THAT GOT LOST (33 frames) SVE, Cathedral.
- ☐ MIGHTY HUNTERS (28 frames) SVE, Cathedral.
- ☐ PRIMARY READING SERIES (22 filmstrips) SVE.  
ADVENTURES OF A BROWNIE, ALICE IN WONDERLAND, BEAUTY AND THE BEAST, BROTHER AND SISTER, CINDERELLA, EAST OF THE SUN AND WEST OF THE MOON, THE FLYING SHIP, GOLDBLOCKS AND THE THREE BEARS, INDIAN CHILD LIFE, JACK AND THE BEANSTALK, KING THRUSH-BEARD, LAD WHO WENT TO THE NORTH-WIND, LITTLE BLACK SAMBO, LITTLE RED RIDING HOOD, RAPUNZEL, RUMPELSTILT-

## Primary Grade Filmstrips:

SKIN, SCRAPEFOOT AND THE THREE BEARS, SLEEPING BEAUTY, THE TIN SOLDIER, TOM THUMB, WATER BABIES, WYNKEN, BLYNKEN AND NOD.

### Health and Safety

- ☐ BACTERIA, GOOD AND BAD (42 frames) Young Amer.
- ☐ BIKE BEHAVIOUR (32 frames) SVE, Cathedral.
- ☐ DENTAL HEALTH SERIES (2 filmstrips) SVE.  
YOUR TEETH AND YOUR HEALTH, DENTAL HEALTH FOR YOUNG AMERICA.
- ☐ FOODS FOR HEALTH (41 frames) Young Amer.
- ☐ FUN ON THE SLIDE (29 frames) Simmel-Meservy.
- ☐ INSECT PESTS AND DISEASE (46 frames) Young Amer.
- ☐ KEEPING CLEAN (37 frames) Young Amer.
- ☐ A LOAF OF BREAD (color) SVE.
- ☐ THE MILK WE DRINK (color) SVE.
- ☐ PESKY, A COLD BUG (46 frames) Young Amer.
- ☐ PRIMARY HEALTH SERIES (4 filmstrips) SVE.  
A SURPRISE FOR SUSAN AND PETER, SUSAN AND PETER GO TO MARKET, SUSAN AND PETER VISIT GRANDFATHER'S FARM, SUSAN AND PETER DRESS TO MATCH THE WEATHER.
- ☐ REST AND SLEEP (35 frames) Young Amer.
- ☐ SAFETY SERIES (4 filmstrips) SVE.  
HOME SAFETY, IN CASE OF FIRE, PLAY SAFE, SAFETY ON TWO WHEELS, TOM JOINS THE SAFETY PATROL.
- ☐ SONG ON SAFETY (4 filmstrips) Pop Sci.
- ☐ STRAIGHT AND TALL (29 frames) Young Amer.
- ☐ STRONG TEETH (36 frames) Young Amer.
- ☐ YOU AND YOUR CLOTHES (41 frames) Young Amer.
- ☐ YOU AND YOUR FOOD (44 frames) Young Amer.
- ☐ YOUR POSTURE, GOOD OR BAD (46 frames) Young Amer.

### Children in Other Lands

- ☐ CHILDREN IN MANY LANDS SERIES (7 filmstrips) EB Films.  
ESKIMO CHILDREN, NAVAJO CHILDREN, FRENCH CANADIAN CHILDREN, COLONIAL CHILDREN, MEXICAN CHILDREN, CHILDREN OF HOLLAND, CHILDREN OF CHINA.
- ☐ ESKIMOS OF ALASKA (filmstrip) Curriculum.
- ☐ KOFI, AN AFRICAN BOY (39 frames) Young Amer.

### Lessons in Living

- ☐ BOBBY AND ELLEN SERIES (5 filmstrips) Pop Sci.  
A DAY IN SCHOOL, AFTER SCHOOL HOURS, AT HOME IN THE EVENING, GETTING READY FOR BED, GETTING READY FOR SCHOOL.
- ☐ CHILD COOPERATION AND SELF DISCIPLINE SERIES (8 filmstrips) SVE.  
JIMMY DIDN'T LISTEN, THE NEW BOOK, SCHOOLGROUND DISCOVERER, SHARE THE BALL, SHARE THE SANDPILE, THE SLIDE,

WHAT WOULD YOU DO?, WORKING TOGETHER.

- ☐ COOPERATIVE LIVING SERIES (5 filmstrips) SVE.  
DAY BEGINS, CHILDREN HAVE A BUSY DAY, FATHER WORKS FOR THE FAMILY, MOTHER CARES FOR THE FAMILY, HOLIDAY.
- ☐ COUNTRY SCHOOL (26 frames) Curriculum.
- ☐ DAVID SERIES (2 filmstrips) Young Amer.  
DAVID AND HIS FAMILY, DAVID'S BAD DAY.
- ☐ GOLDEN SECRET (50 frames) Creative Arts.
- ☐ PLAY AND RECREATION (53 frames) Pop Sci.
- ☐ WORK AND PLAY WITH JANET (6 filmstrips) color. Curriculum.  
JANET HELPS MOTHER, FUN ON A PICNIC, JANET VISITS A DAIRY FARM, JANET'S BIRTHDAY CART, JANET'S DUCKS AND GEESSE, MAKING GINGERBREAD BOYS.

### Exploring Our Environment

- ☐ ALICE AND JERRY PRE-PRIMER SERIES (4 filmstrips) SVE.  
OPEN THE DOOR, SKIP ALONG, UNDER THE SKY, HIGH ON THE HILL.
- ☐ BILL'S SCOOTER (21 frames) Curriculum.
- ☐ CITY ADVENTURES SERIES (4 filmstrips) Curriculum.  
ON THE ROAD TO THE COUNTRY, THE LAKE IN THE PARK, VACATION IN THE CITY, VISITING GRANDMA.
- ☐ COMMUNICATIONS IN OUR COUNTRY (46 frames) Pop Sci.
- ☐ COMMUNITY ACTIVITIES SERIES (2 filmstrips) SVE.  
JACK SEES THE NEWS MADE, JACK BANKS HIS SAVINGS.
- ☐ COMMUNITY HELPERS SERIES (5 filmstrips) SVE.  
THE FIREMAN, THE POSTMAN, THE POLICEMAN, THE GROCER, THE BAKER.
- ☐ COMMUNITY LIFE (33 frames) Informative Classroom Pictures.
- ☐ COUNTRY COMMUNITY SERIES (9 filmstrips) Curriculum.  
BOB OSBORNE, FARM BOY; BROOK; COUNTY FAIR; FARM ANIMALS AT THE FAIR; FIELD DAY AT SCHOOL; GIRLS 4-H CLUB; GRASS AND HAY; PET PARADE; VEGETABLES FOR CITY.
- ☐ FIELD TRIP (34 frames) SVE.
- ☐ FIREMAN (40 frames) Pop Sci.
- ☐ FROM FARM TO TABLE (43 frames) Pop Sci.
- ☐ HOME AND COMMUNITIES (46 frames) Pop Sci.
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- ☐ HOW PLANTS LIVE AND GROW (34 frames) Pop Sci.
- ☐ HOW WE ARE CLOTHED (45 frames) Pop Sci.
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JACK TAKES A TRIP BY BUS; MARY TAKES

A TRIP BY AIR; MARY TAKES A TRIP BY TRAIN; MARY VISITS THE GRAND CANYON AND THE INDIANS.

☐ LET'S MAKE A POST OFFICE (38 frames) Pop Sci.

☐ POLICEMAN (63 frames) Pop Sci.

☐ PRIMARY READING TEXTFILMS (6 filmstrips) SVE.

WE GO TO SCHOOL, WE LEARN TO READ, UP THE READING ROAD, ON THE WAY TO STORYLAND, MAKING STORYBOOK FRIENDS, READING READINESS SKILL DEVELOPMENT.

☐ READING READINESS SERIES (4 filmstrips) SVE. I LIVE IN THE CITY, I LIVE IN THE COUNTRY, AWAY WE GO, ANIMALS TO KNOW.

☐ SHOPPING IN OUR NEIGHBORHOOD (39 frames) Pop Sci.

☐ RESOURCES AND WORKERS (50 frames) Pop Sci.

☐ TOOLS AND SIMPLE MACHINES (42 frames) Pop Sci.

☐ TRAVEL IS FUN (2 filmstrips) Pop Sci.

☐ TRANSPORTATION IN OUR COUNTRY (42 frames) Pop Sci.

☐ VISITING THE FARM (42 frames) Pop Sci.

### Special Skills

☐ ELEMENTS OF ART (8 filmstrips) color. Curriculum.

LINES, SHAPES, MORE SHAPES, SOLID SHAPES, PROPORTION, COLOR, USING COLOR, PAINTING-A PICTURE.

☐ WRITE SOON SERIES (4 filmstrips) SVE.

GOOD PENMANSHIP, CORRECT WRITING POSITION, SMALL LETTERS AND NUMERALS, CAPITAL LETTERS.

## Selected Recordings for Primary Graders

### Animal Stories

☐ ANIMAL PICTURES FOR CHILDREN (Cesare Sodero and the Little Symphony) Decca.

☐ THE CIRCUS (Tom Glazer) Young People's Records.

☐ DUMBO (original Walt Disney cast) RCA Victor.

☐ LITTLE RED HEN (Gene Kelly) Columbia.

☐ PETER AND THE WOLF (Milton Cross) Musicraft.

☐ WINNIE THE POOH (A. A. Milne-Frank Luther) Decca.

☐ WHOA! LITTLE HORSES LIE DOWN. Young People's Records.

### Other Stories

☐ ALADDIN AND HIS WONDERFUL LAMP (Turhan Bey) RCA Victor.

☐ ALICE IN WONDERLAND (Ginger Rogers) Decca.

☐ CINDERELLA (Jeanette MacDonald) RCA Victor.

☐ CINDERELLA (Let's Pretend-Nila Mack) Columbia.

☐ CINDERELLA (Edna Best) Decca.

☐ FAVORITE FAIRY TALES (Margaret O'Brien) Capitol.

☐ HAPPY PRINCE (Oscar Wilde-Orson Welles, Bing Crosby) Decca.

☐ JACK AND THE BEAN STALK (Let's Pretend-Nila Mack) Columbia.

☐ LITTLE ORLY (Uncle Lumpy-Fred Waring) Decca.

☐ LADY IN BLUE MUSIC BOX (June Winters) Mayfair.

☐ MOTHER GOOSE SONGS (Frank Luther) Decca.

☐ NURSERY RHYMES (Frank Luther) Decca.

☐ PIED PIPER OF HAMLIN (Alec Templeton) RCA Victor.

☐ PUSS IN BOOTS (Let's Pretend-Nila Mack) Columbia.

☐ RUMPELSTILTSKIN (Let's Pretend, Nila Mack) Columbia.

### Lessons in Living

☐ MANNERS CAN BE FUN (Munro Leaf-Frank Luther) Decca.

☐ SONGS OF SAFETY (Irving Caesar-Frank Luther) Decca.

### The Holidays

☐ BABES IN TOYLAND (Victor Herbert-Crane Calder) Allegro Junior.

☐ HAPPY BIRTHDAY (Margaret Wise Brown-Gilbert Mack) Young People's Records.

☐ NUTCRACKER SUITE (Tchaikovsky-Fred Waring) Decca.

☐ PETER RABBIT AND OTHER TALES (Frank Luther) Decca.

☐ RUDOLPH THE RED NOSED REINDEER (Robert L. May-Paul Wing) RCA Victor.

☐ VISIT FROM ST. NICHOLAS (Fred Waring) Decca.

### Enjoying Music

☐ MUSIC LISTENING GAME (Norman Rose) Young People's Records.

☐ SAID THE PIANO TO THE HARPSICHORD (Professor Douglas Moore, head Columbia University Dept. of Music) Young People's Records.

☐ TOY SYMPHONY (Joseph Haydn-Max Goberman) Young People's Records.

### Exploring Our Environment

☐ AROUND THE WORLD (Tom Glazer) Young People's Records.

☐ BUILDING A CITY (community helpers) Young People's Records.

☐ THE LITTLE COWBOY. Young People's Records.

☐ THE LITTLE FIREMAN (Margaret Wise Brown-Martin Wolfson) Young People's Records.

☐ LITTLE INDIAN DRUM. Young People's Records.

☐ RAINY DAY. Young People's Records.

☐ WHEN THE SUN SHINES. Young People's.

Note: These recordings (and many others) are available from your audio-visual dealer or local record shop. If you can't obtain them write See & Hear, Chicago 10, for a complete source list.



## PRODUCT PARADE

### Jam Handy Shop Slidefilms

◆ *Safe Practices in Metal Working Engine Lathe*, a series of 11 discussion-type slidefilms, is available at the Jam Handy Organization. Special photography, charts, drawings and other visualized treatments are included in the 761 illuminated teaching pictures. The slidefilms are designed for basic instruction in school-shops, trade-schools and industrial metal working organizations. They show engine-lathe operations with special emphasis on the safety factor.

Subjects are: (1) *Kinds, Parts, Safety* (2) *Operating Speeds* (3) *Carriage Tools, Feeds* (4) *Turning Tools* (5) *Chucks, Chucking* (6) *Centers, Setting Tools, Facing* (7) *Center Holes, Mounting Work, Facing Between Centers* (8) *Turning Between Centers, Shouldering* (9) *Recessing, Chamfering, Filing, Polishing, Knurling* (10) *Taper Turning Threading* (11) *Collets, Faceplates, Rests*. For details, write The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11, Mich.

### Ideal Opens 24th Office

◆ Ideal Pictures Corporation announced this month that it has severed its affiliation with the Kansas City Sound Service Company and changed the address of its Kansas City office from 1402 Locust Street to 932 Oak Street. M. N. Hillyer will be in charge of Ideal's new office, under the direction of Hoover Brothers.

Controlled by Esquire, Inc., Ideal now has 24 offices located in major cities across the nation compared to 18 a year ago. The firm expects to

have 30 offices for the sale and rental of 16mm films and equipment located in key cities by 1950.

### Neumade Combines Offices

◆ Neumade Products Corporation has moved its offices to the McGraw-Hill building, 330 W. 42nd St., New York City. The firm formerly maintained offices at 427 W. 42nd St. This move makes possible the consolidation of all home office activities together with increased engineering facilities, the organization announced. Manufacturing facilities of the firm have also been enlarged and new precision machinery installed, it was added.

### Church-Craft Stori-Viewer

◆ Church-Craft's has available a new adaptation of the old stereopticon idea: a tiny, light-weight, precision-lensed "Stori-Viewer" designed especially for children. The designers obviated the need for fragile moving parts or springs by a simple construction, permitting the insertion of only one pair of transparencies at a time. The transparencies are securely fixed, pair by pair, in individual Stori-View cards, which in turn are stored in colorful albums.

Each Stori-View frame, in addition to the pair of full-color transparencies, is imprinted with a brief story or description connected with the picture. Some of the cards available are *The Christmas Story*, *A Visit to the Zoo*, *Great Cities* and *The Parables of Jesus*.

Full information is available from

Church-Craft Pictures, Inc., Lindell and Locust Blvds., St. Louis 3, Missouri.

### Tots-Aid Speller Board

◆ The Tots-Aid Speller Board was designed for children from three to seven years of age, and consists of a composition board frame into which the letter-bearing hardwood blocks are fitted by the child. An illustrated card is first slipped into a slot in the frame by the teacher, and a row of patterns and colors on the card lines up with the spaces into which the correspondingly figured letter blocks are to be placed. The simply-designed device thus assists the young child in alphabet identification, color and pattern association, and recognition and spelling of words. The complete description may be had from the Tots-Aid Corp., Dept. 55, 9036 Commercial Ave., Chicago 17, Illinois.

### Colonial Williamsburg IN 2x2 KODACHROMES

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• The usual source lists for primary films and recordings in this issue will be supplied readers free on your school letterhead request. Lists include many sources for your audio-visual library additions.

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### • PENNSYLVANIA •

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Association Films, Inc. (formerly Y.M.C.A. Motion Picture Bureau) 206 S. Michigan Ave., Chicago 3.  
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Indiana Visual Aids Co., Inc., 726 N. Illinois St., Indianapolis 6.

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### • KANSAS-MISSOURI •

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Midwest Audio-Visual Company, 1504 Hennepin Ave., Minneapolis 3. 26 N. First Ave., East Duluth.

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Association Films, Inc. (formerly Y.M.C.A. Motion Picture Bureau) 3012 Maple Ave., Dallas 4.

Audio Video, Incorporated, 4000 Ross Avenue, Dallas 4, Texas.

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## Consult These Audio-Visual Specialists for Your School Needs!

### VISUAL EDUCATION DEALERS LISTED IN THESE PAGES ARE A DEPENDABLE SOURCE OF FILMS AND EQUIPMENT

Nearly all of the audio-visual materials reviewed in the pages of SEE & HEAR and the latest and best in the recognized lines of nationally-advertised projection equipment, screens and accessories are available in local community or regional areas from one of the dependable audio-visual education

dealers listed in these directory pages. Consult your specializing audio-visual dealer for up-to-the-minute information on new 16mm sound motion pictures, sound or silent filmstrips, recordings and other classroom tools. You'll find their prices fair and their service outstanding.

*Dealers: for listings in these pages write for information and reference form to SEE & HEAR*

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